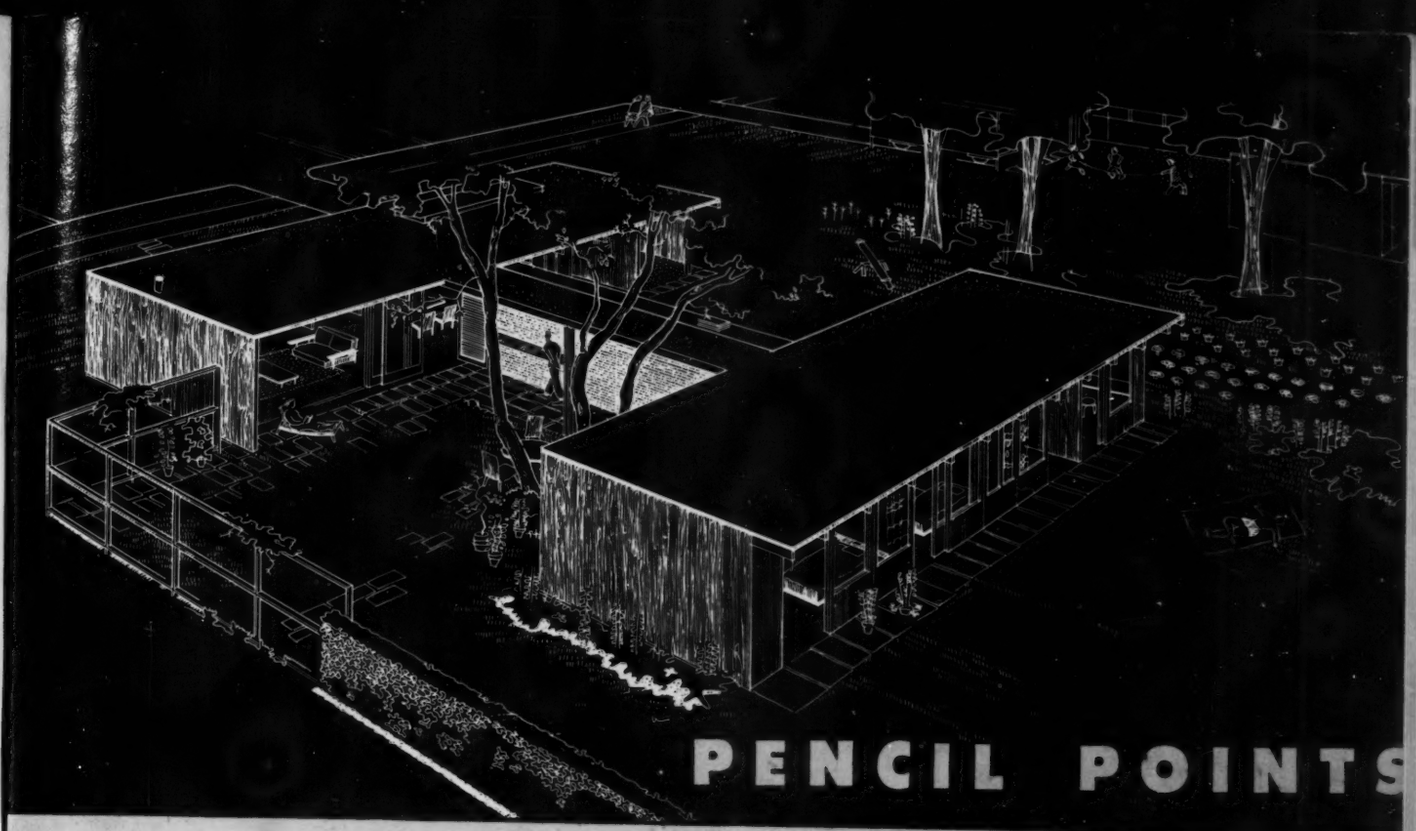
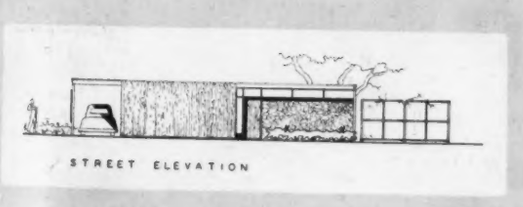
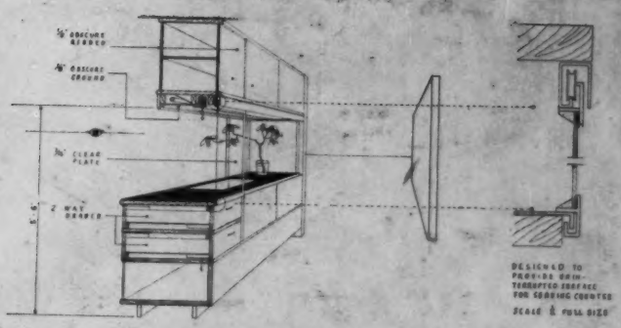


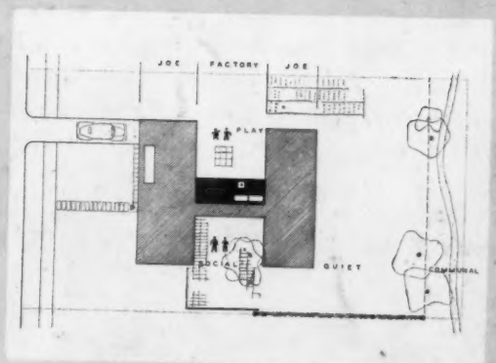
PENCIL POINTS

PROGRESSIVE ARCHITECTURE

COMPETITION WINNERS







5

May 1945

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Pencil Points

PROGRESSIVE ARCHITECTURE

May, 1945

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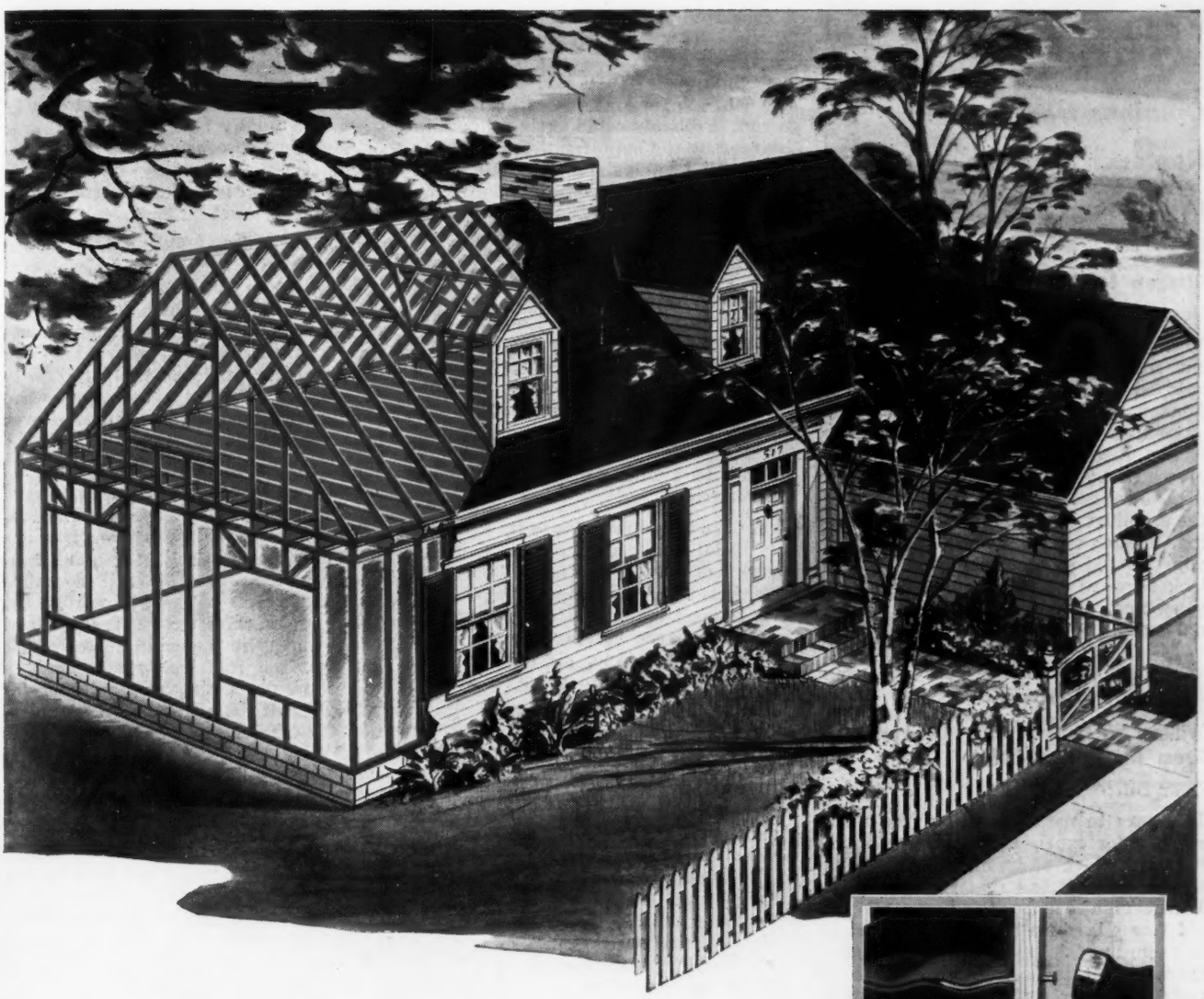

Designs that last deserve the permanence of steel

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Views

Opinions from readers

Remarks from the editors

Changes of address

Glasgow to Burma

Dear Editor:

Your magazine has been my favorite one for years, as I have studied and enjoyed its pages in Glasgow, Montreal, London, and now I am reading it on our battle-front in Burma. So you see it has reached me in many far-flung places in my travels. There is only one little disappointment in the absence of the excellent reproductions of the drawings of such artists as Otto Eggers, and your colored plates. But these we can look forward to as the good things of peacetime. It is good to see your journal away out here.

GNR. T. MITCHELL, RA
Somewhere in Burma

William W. Wurster Shares A Letter From His Brother-in-law

Dear Bill:

It occurs to me that one of the main reasons for expense in a modern building is the lack of training in handling the new forms and materials. A good journeyman carpenter knows all the old forms because he learned his trade in them and his texts are built around them. What is needed is a course of instruction for the building craftsmen (might be good for architects as well). A concerted program through the trade journals (time out here for a short alert) and a revision of their texts such as Audel's handbooks, would be an excellent job for an architectural school to run. Probably could get a fellowship financed by the manufacturers, do some testing and analysis to determine best ways of using materials, develop some standard forms, etc. Could go into business management, cost accounting, material scheduling, etc., for the benefit of the contractor. The whole thing ought to be eventually collected into a handbook with maybe yearly supplements and 5-year reprints, etc. Don't think there has ever been such a work for the building trades except a lot of out-of-date stuff. Could be gotten out first as loose-leaf pamphlets, distributed through manufacturers and jobbers, and maybe a trade journal would print cut-out pages.

There are a lot of angles to it. Possibly the initial study should be of existing knowledge in the craftsmen and how they get their training. I've worked with a good many and, as you too no doubt know, the best are pretty much of the jack-leg type, picking up their knowledge as they go along, including a lot of misinformation. Noticed it particularly among welders. At Standard Oil we were working with new materials and I found a lot of erroneous impressions among the skilled men—many of whom were members of the American Welding Society and read the journal but, not understanding its generally highly technical discussions, got wrong ideas. Took a long time to get it into their heads what austenitic steel (18-8) was, when they'd been working with ordinary stainless of 11½-13 or 4-6 types.

Then in running the welding school I found a similar ignorance among the instructors who were all good welders but had picked up the right way by trial and error, not having the slightest idea why. Had a good chance to study them as I finally had to start a course in Metallurgy couched in their language (try that some day) to straighten them out. That is the main thing in this program—it must be understandable.

In the beginning I should have added that the real main reason for wasteful expense in the building trades—particularly the small contractors who do residential work—lies in their inefficient operation. This program should work on that angle as well, if it is to be successful. Many people are aware of this inefficiency but nothing has ever been done about it.

I believe the unions could be sold on the idea of cooperation to work toward overhauling the whole system. The reason I lump these two programs into one is that the majority of the small contractors are nothing but skilled craftsmen themselves who have gotten the money or backing to go independent. A good many in the small homes racket get into the real estate side and do their own developing and building for sale—all with one small-time organization. These generally have cheap plans of a standard nature and flimsy construction. A lot make their money by socking heavy for extras, keeping the base price low.

A program such as I've mentioned could easily catch and really sell Modern Architecture to the public. Wasn't it a similar program by the *Scientific American* that resulted in the widespread affliction of gingerbread, traces of which can still be found?

Maybe I'm wrong, but the low-cost housing angle is pretty well taking care of itself, in that big-time contractors get the jobs, and with a more or less standard type of construction on one job, the education angle soon takes care of itself. The "cost is no obstacle" boys can take care of themselves though they get gypped in the name of ART, yet deserve the benefits that should accrue to them from the new forms. Actually modern construction is simple in a great many ways and should give them more "building" for their money but it hasn't worked that way. The coming building boom isn't far off and will decide whether Modern is going to get a foothold in this generation.

There could be no better instruction for Architecture students than working up such a program and I'm sure the resultant handbook would become the Architect's bible. Too much emphasis has been placed on the Art side and too little on the technical aspects. If the architect knows his materials himself he won't misuse them to the confusion of the craftsman, as so often occurs. If the architect knows how to drive a nail himself he's pretty sure to design so the nail can be driven. This last argument applies to so many phases of technical

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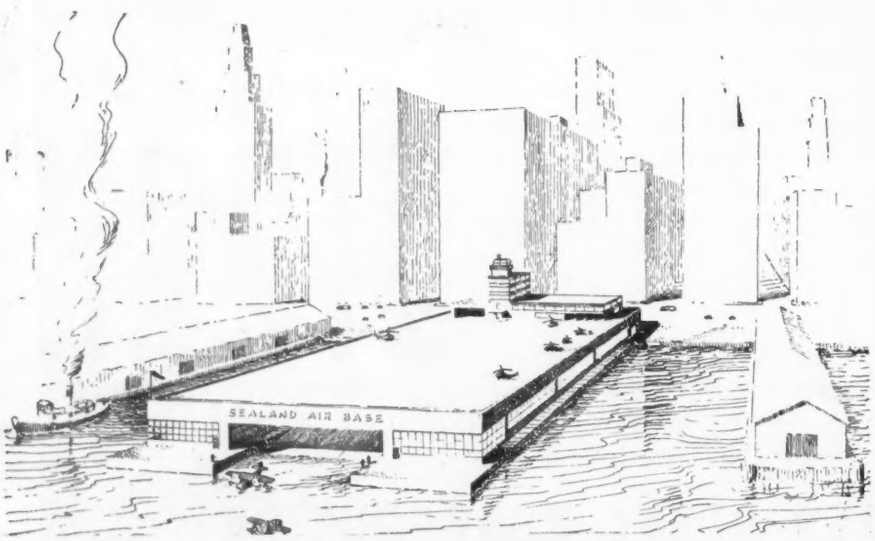

At the suggestion of the Aviation Section of the New York Board of Trade, Robert H. Edwards, Republic Aviation Corp., shows here how two piers on the Manhattan waterfront could be converted to provide landing and parking facilities for seaplanes, helicopters, and personal amphibians. The lower level contains a maintenance shop and an elevator lift, plus storage and parking areas. The upper level has a landing and parking deck for helicopters, while the building contains administration and operation offices, waiting room, restaurant, control tower.

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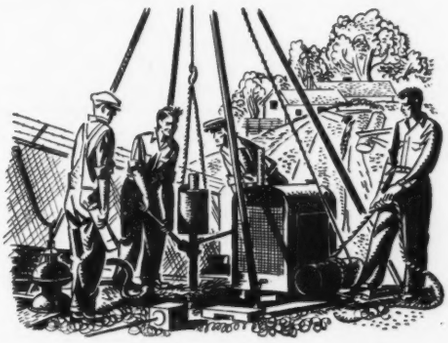

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Views

(Continued from page 8)

work. . . . "If those gol-blinked one-legged designing draftsmen would ever get out of their stuffy office and come down to the job they might quit designing stuff that can't be erected." All too frequently at Standard Oil we had to make field adjustments to the plans drawn up in the office or even shoot the whole plan back for redesign. We went in for a lot of scale model work on our larger plans so the office boys wouldn't design the impossible layout.

I mentioned Audel's handbooks—I've found a surprising lot of craftsmen use it as a bible—carpenters, electricians, welders, plumbers, etc. Had a chance to study one—Welding—very minutely and discovered a great many errors, parts written by men such as the instructors I mentioned, or information given accurately for one material and applied inaccurately to others. They have a peculiar assortment of out-of-date stuff mixed with some new which is very confusing. Some damn good parts followed or interspersed with rotten stuff. They use every source imaginable.

MAJOR J. L. BAUER
Somewhere in the Pacific

Sampling Each Other's Ideas

Editor's Note: The following notes on the second annual Conference on Architecture held February 3 and 4 at the University of Michigan, Ann Arbor, were prepared for our readers by Prof. Lawrence B. Anderson, School of Architecture and Planning, Massachusetts Institute of Technology. It was generally agreed that the conference was productive and the participants have agreed to meet again in the Spring of 1946. Mimeographed copies of all of the papers read at the Ann Arbor Conference have been prepared for distribution to members of the Conference, we are advised by Dean Wells I. Bennett of the College of Architecture and Design, University of Michigan.

C. M.

It is difficult to give a more adequate title to this event or to summarize its motivation and purposes. The School of Architecture of the University of Michigan is host to the meetings, but the Conference obviously goes far beyond ornamenting the School's program of teaching. The conferees do not think of themselves as fellow-members of a society, with a constitution and bylaws—it is all very informal, and only lightly organized.

The group has no tight membership and no program, except to conduct this round-table for mutual instruction at a convenient time and place.

Furthermore, the participation is on a national basis. Although quite naturally a greater proportion come from the Detroit-Chicago region, the presence of men from California, Texas, Minnesota, Washington, New Jersey, New York, and Massachusetts indicates the breadth of the geographical base.

Eight of the participants read carefully prepared papers. The professional works of two were presented in an excellent exhibition. This was the formal framework. From it depended the discussions conducted in the meetings and the less ponderous shop talk at meals and over evening drinks by the forty-odd architects in attendance.

It would not be interesting to try to paraphrase the papers, describe the exhibition, and report the discussions. These are, in fact, matters of record and will be available in mimeographed form. If the reader is interested in this aspect, he will be better rewarded in the full context than by an inaccurate summary.

It seems appropriate, however, to say more about the whole atmosphere developed by this concentrated and diversified mixture of expressed architectural thought. The impression was clear that

(Continued on page 12)

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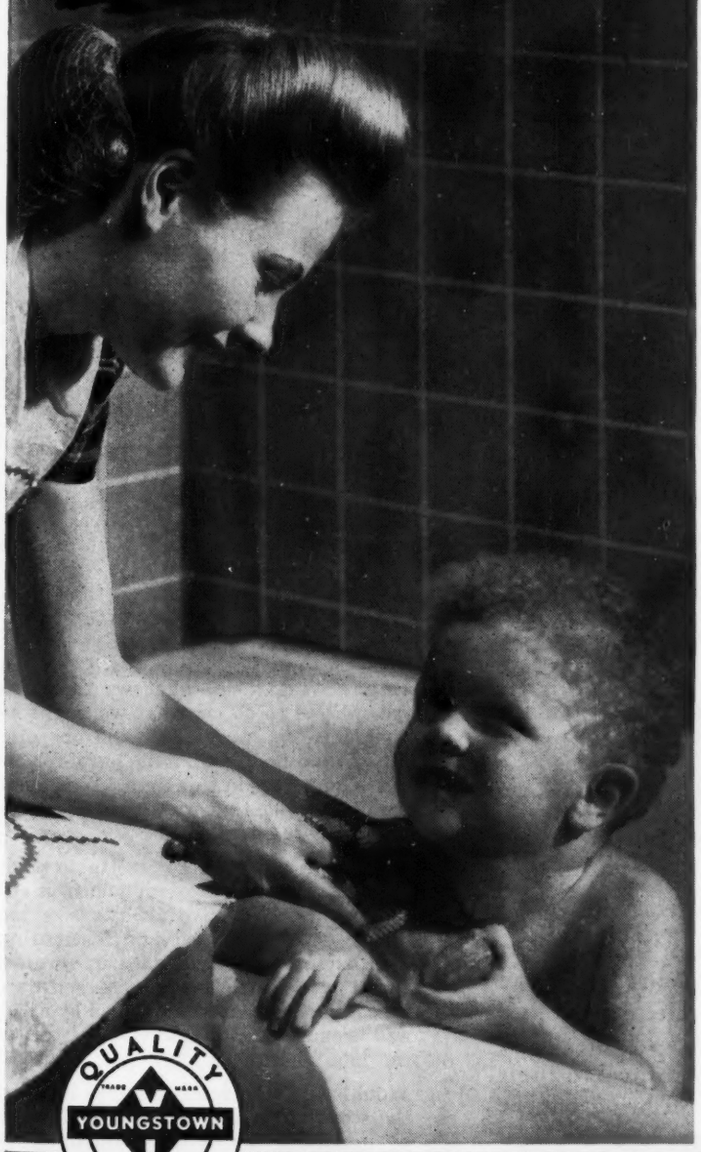

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There are literally millions of homes like this--homes where another bath in the new wing, or a shower in the attic, a lavatory in the hall closet, a few extra outlets in the laundry or outside, have made the old piping entirely inadequate. And the owner doesn't realize that no more water can be delivered than pipes can carry under existing city pressures.

The way to insure all the Dads and Juniors and Mommies all the water they want is to install new steel piping big enough to accommodate extra outlets they want as the family grows. So here's a word of advice to you who will provide the water systems for America's millions of old houses to be modernized and the millions of new homes to be built--watch the sizes of those water pipes. It costs so little more to install adequate-size steel pipes and make sure that the home owner stays satisfied.

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Views

(Continued from page 10)

these men had come together in order to know each other better and in order to sample each other's ideas. This is a simple and natural procedure among persons with common interests. The desire for this kind of exchange undoubtedly is behind every professional society and convention. In this case, however, the manifestation was without the usual dilution by committee reports, elections, politics, membership campaigns, and demands for more effective lobbying.

The papers presented at the Conference showed by their content and presentation that their authors had prepared them secure in the knowledge that they were to be used neither as mass entertainment for delegates, nor as the means of achieving some voted action. They became simply vehicles for the transfer of the speakers' experience, wisdom, and professional conviction for the benefit of others. Knowing in advance that this small audience was composed of men of good will who were eager to hear about the application of their own beliefs in another environment by other hands, the speakers were factual, direct, and unequivocal. Both the prepared talks and the discussions they provoked conveyed the personal independence along with adaptation to the general concensus. Each man who spoke drew directly from his own professional life the features which could illumine the ideas of the group.

Thus the simplicity and the very scale of the Conference produced an atmosphere very favorable for frank interchange. The attitudes of the profession may certainly be favorably developed and reoriented by such meetings.

Can any procedure be suggested that will go even further in this splendid direction? Perhaps it can. Does not our profession tend to nourish itself a little too much at its own board? Even the best of gatherings, when addressed exclusively by architects, seems to concern itself overmuch with our own problems, and to have difficulty in focusing on the broader human problems we are supposed to be solving. There sometimes is a tendency to preempt, to assert the essentially architectural nature of every branch of human activity concerned with the improvement of the physical environment, when a healthier approach might be more humble and curious with respect to the capabilities of well trained and imaginative men in other professions also concerned with this improvement. Our individual clients, the government, and the general public are interested in us only for what we can really do, not for what we say we can do, what we think we are entitled to do, or what we might be invited to do, were not some one else better qualified. Yet it is hard for us to see ourselves in this light. We do not readily concede that we cannot do everything single-handed.

To a large extent this regrettable tendency may be traced to our youthful environments. We have always been too happy with our own very fascinating and exclusive activities. Our professional curricula have been self-nurtured, not adequately informed by other and broader disciplines. But it is never too late to learn.

Would it not be interesting to broaden the scope of an architectural conference by including one or more personalities of philosophic stature capable of presenting a fresh and inspiring view of the nature of the problem and the means available to solve it? In the fields of natural and pure science, of economic and social studies, are persons well able to stimulate us. A Winslow, a Shaply, a Mumford, or a Chase might furnish the core for an extraordinarily informative architectural discussion. The corollary papers presented by architects could be shaped to focus on the theme thus presented, and the stage would be set for a real exploration of our opportunities in that particular direction.

(Continued on page 14)

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Views

(Continued from page 12)

FREEDOM OF DIFFERENCES

Editor's Note: The letter below from Dean Wurster was prompted by Arthur Woltersdorf's sophistic resumé in the Illinois Bulletin of our report of the discussion of War Memorials at the November meeting of the Architectural League of New York. Plumping for "monuments idealistic, or shall we say, emotional," the Bulletin editor chose to write on: "Is it not inherent in human nature that a man reflect back upon his antecedents, particularly so when they have achieved creditably in their time! And is it not natural that in the development of architecture some inherent strain creep in, not as a copy of earlier ages or generations, but in the nature of things we build on the experiences and advancing thoughts of those that went before? The Bulletin believes that all practicing architects of today want to be considered modern architects; they want to do modern architecture and most of them resent the word modernistic when applied to their work. It is the poseurs, the opportunists who look upon architecture as a means of self-advertising that can be most readily charged with creating modernistic architecture.

"We have learned from Who's Who something of Dean Hudnut's architectural career. We are duly impressed with the many university degrees with which he has been honored, and his written contributions are read with avidity. We learn with interest that Mr. Hudnut practiced as an architect in New York City from 1919 through 1923. We must admit ignorance of his buildings, never having seen any in the life nor illustrated in the architectural journals. The Bulletin suggests that PENCIL POINTS *devote a number of pages in the near future to a presentation of Mr. Hudnut's architecture, together with ample text material in order to enlighten his fellow architects on modern architecture as he conceives it."*

By his own standards, we refrain from commenting on Mr. Woltersdorf's editorial, since he neglected to illustrate it with examples of his own architectural work. *C. M.*

"Dear Mr. Woltersdorf:

"The editorial in your February-March 1945 number *(Monthly Bulletin, Illinois Society of Architects)* has just this moment come to my attention.

"It is the democratic principle to allow freedom of speech in differences of opinion. I therefore take the privilege of saying you are in grave error when you ask that anyone be both critic and creator. Does one ask that the music critics equal the Heifetz they judge? Or that the book reviewer write as an author? Quite the contrary, for the very creative ability would color and get in the way of an objective criticism and ever justify past performance and seek to guide the object under scrutiny in its own creative image.

"Those of us who know Dean Hudnut well, and admire and respect his critical judgment, know also his modesty when it comes to the few structures he long ago designed. I am one, among the many, who feels no one has done more to free the spirit of architecture from reactionary forces than Dean Hudnut, by the very nature of his critical writing and leadership in education, both as creative as the work of any contemporary designers. Indeed, we lack honest professional criticism more than we lack designers.

"I strongly object to the implication that Dean Hudnut should be mute on an important subject in architecture for no other reason than that he is not a practicing architect."

DEAN WILLIAM W. WURSTER
School of Architecture and Planning
Massachusetts Institute of Technology

NOTICE

MATERN, GRAFF & YORK announce the opening of an additional office at 90-04 161st St., Jamaica 2, L. I., N. Y., which will be devoted exclusively to the design of houses for operative builders, individuals, and governmental agencies. General practice will continue from their home office at 10 Rockefeller Plaza, New York City.

This is No. 1 in a series of 6 Advertisements, setting forth values of the adequacy, simplicity, flexibility, dependability and economy of the Dunham Differential Vacuum Heating System.

As BASIC as a Natural Law

The Dunham Differential Vacuum Heating System is controlled by laws as basic as the forces which govern the seasons and the earth's vegetation. Its heat-output is governed by the physical law that the temperature of steam declines as the vacuum in which it is generated rises.

Because this natural law is utilized in Dunham Differential Heating the heat-supply is automatically balanced with the heat-loss of the building and neither more nor less than the right degree of heat is provided. Over-heating on the mild days of winter and in the early fall and late spring is eliminated. It supplies any degree of temperature from the highs needed for Arctic cold to warmth so mild as to be almost below touch-consciousness (at the radiation).

May we send you technical data? Ask for Bulletin 631 C. A. Dunham Company, 450 East Ohio Street, Chicago 11, Illinois.

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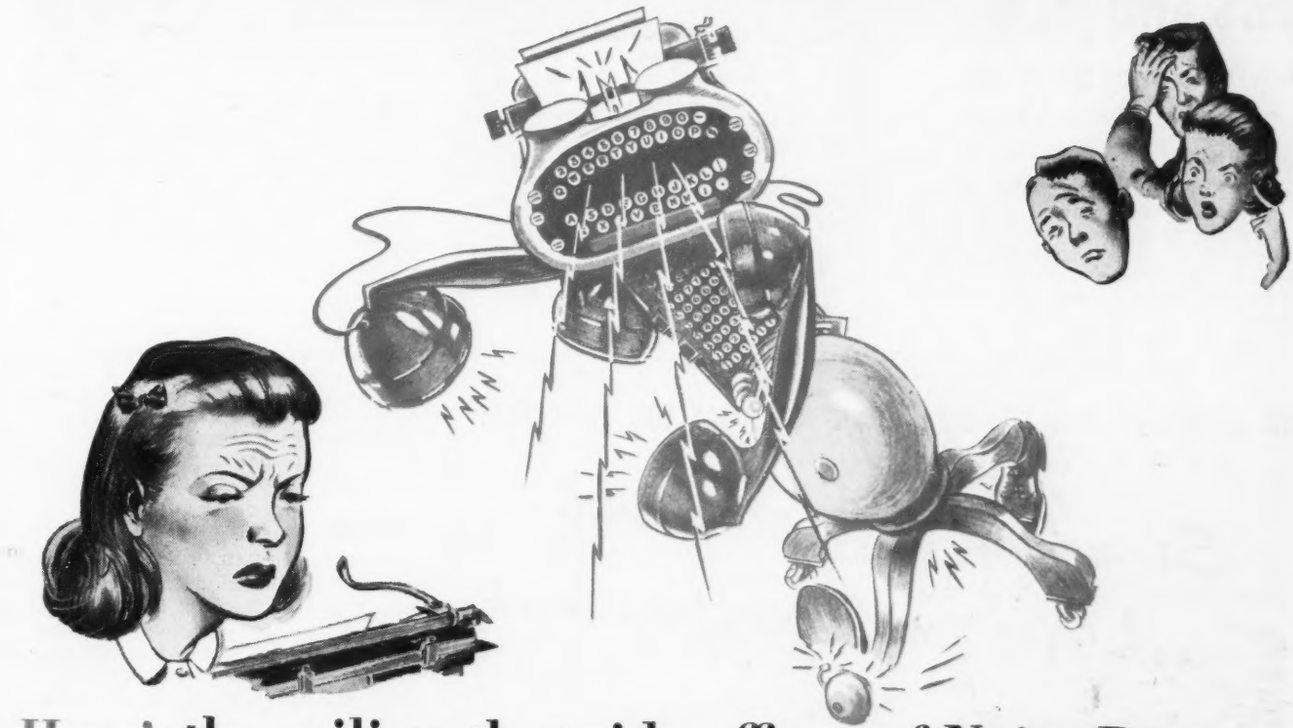
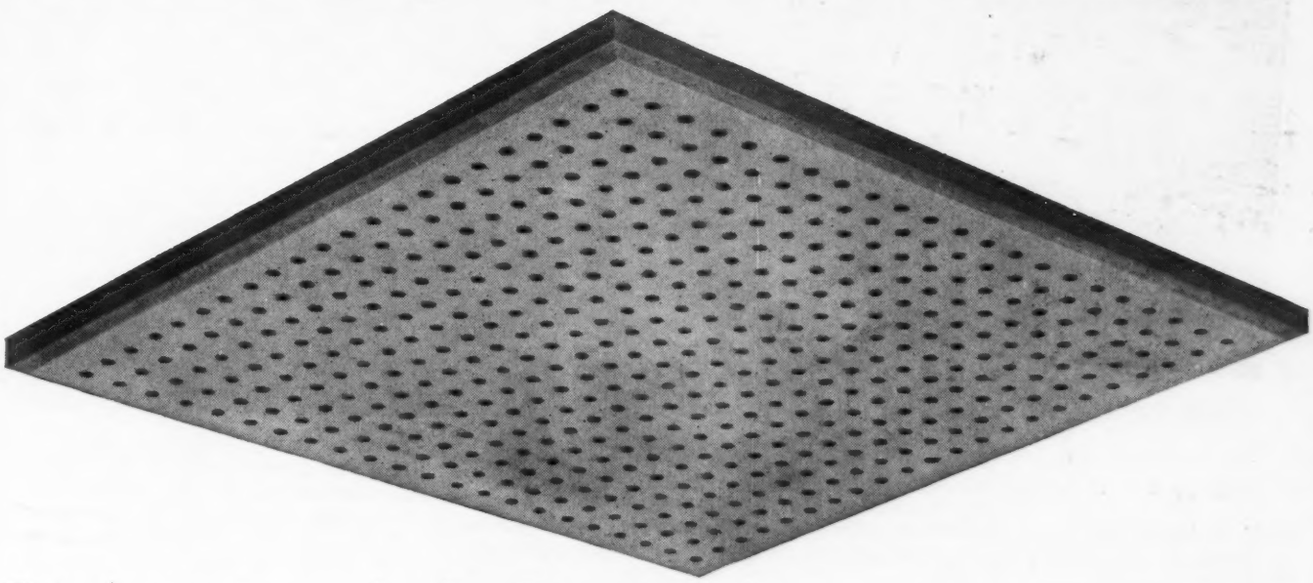
Here's a Noise Demon in action



Here's the ceiling that rids offices of Noise Demons



It's Armstrong's Cushiontone!

YOUR CLIENTS ARE THE VICTIMS when noise demons like this are loose in their offices. These pests come from the din of rattling typewriters, clattering machines, loud voices, shrill bells. They assault workers' ears and torture their nerves all day long, causing errors and cutting down efficiency.

But you can show your clients how to get rid of noise demons—once and for all—with economical ceilings of Armstrong's Cushiontone. The 484 deep holes in each 12″ square of this fibrous material trap and smother noise demons—absorb up to 75% of all noise striking the ceiling. Cushiontone is an excellent reflector of light, and it can be repainted without decreasing its high acoustical efficiency. **NEW FREE BOOKLET** gives all the facts. Write for your copy to Armstrong Cork Company, 6905 Stevens Street, Lancaster, Pa.

MADE BY THE MAKERS OF ARMSTRONG'S LINOLEUM AND ASPHALT TILE

JOBS AND MEN

Employment Service

MEN WANTED

MIAMI BEACH ARCHITECT with numerous postwar commissions has opening for architectural draftsman and designer with future partnership to man qualified. Write experience, education, and salary desired. Box 135, PENCIL POINTS.

ARCHITECTURAL DESIGNERS and DRAFTSMEN—Permanent openings in established St. Louis office. Principal practice—churches, schools, hospitals. Give age, experience, full particulars. Box 136, PENCIL POINTS.

DESIGNER DRAFTSMAN wanted by E. L. Robertson, A.I.A., Architect, 505 Congress Building, Miami 32, Fla.

ARCHITECTURAL DRAFTSMAN capable of handling design. Write to Whitehouse & Price, 715 Hutton Building, Spokane 8, Washington.

PRODUCT DESIGN ENGINEER, graduate architect or industrial design engineer, under 35, to design, develop glass products. Manufacturing experience, ability work with other depts. needed. New position, real opportunity for man with creative ability. If not in essential war work, send Personnel Dept. full data, draft status, recent photo. Salary commensurate with abilities. Replies confidential. Corning Glass Works, Corning, New York.

ARCHITECTS AND ENGINEERS wanted immediately by leading Midwest firm. Openings for draftsmen expert on working drawings and detailing; a renderer in various media; one or more junior designers; engineers in all the mechanical trades, including some with knowledge of process layout and special machinery. Box 137 PENCIL POINTS.

FOR ARCHITECTS AND ENGINEERS PLANNING TODAY FOR TOMORROW

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HAND POWER ELEVATORS

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Here's a 24-page, easy-to-read, helpful elevator and dumb waiter specification book for postwar planning* architects and engineers. It contains complete specifications covering the Sedgwick line of electric and hand power elevators and dumb waiters—describes in detail the machine, motor, brake, operation, control and lists other pertinent information needed by those who specify vertical transportation equipment.

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*At present Sedgwick Elevators and Dumb Waiters are available only on suitable priority.

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NOTICES

ROBERT B. MITCHELL, Executive Director of the City Planning Commission, has announced the appointment of RAYMOND F. LEONARD, Philadelphia, Pa., as Chief of the Division of Land Planning, and the selection of HANS BLUMENFELD, Bryn Mawr, as Senior Land Planner. Each won top place on civil service eligible lists for their respective positions.

JOHN R. FUGARD, Architect, Chicago announces the addition of PAUL G. BURT, LAURANCE E. WILKINSON, GUSTAVE ORTH and CAPT. JOHN R. FUGARD, JR. (now in service), as partners. The firm will henceforth be known as Fugard, Burt & Wilkinson.

L. R. BUSH and J. H. GEFFKEN, Electrical Engineers, announce the removal of their office to 801-101 Marietta Street Building, Atlanta, Georgia.

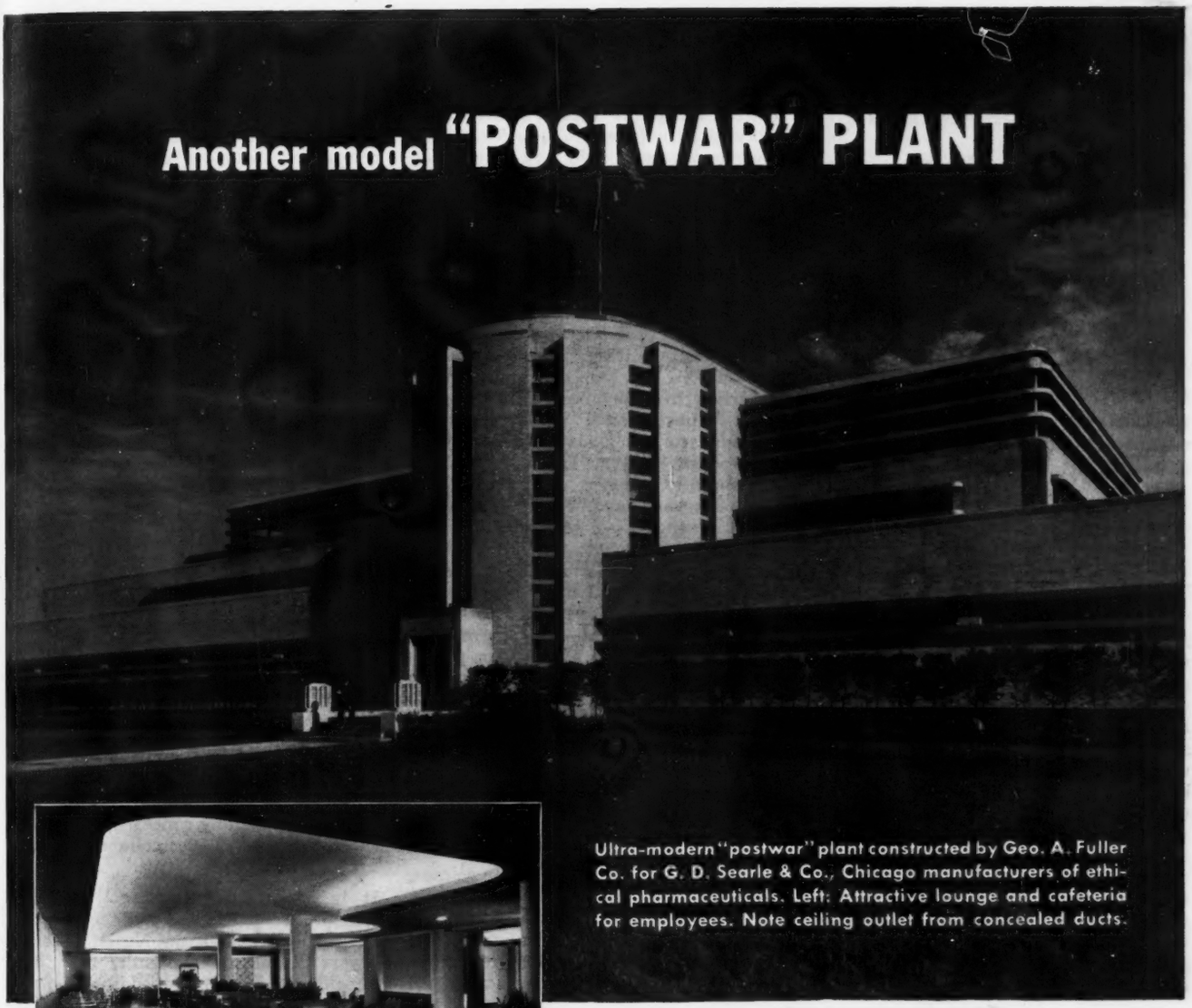
RICHARD HAWLEY CUTTING, Architect and Engineer, announces the removal of his office to Room 405, 4900 Euclid Building, Cleveland 3, Ohio.

SAMUEL PAUL, Architect, formerly of MATERN, GRAFF & PAUL announces the opening of an office at 163-18 Jamaica Ave., Jamaica, N. Y., for the practice of Architecture. MISS B. M. CARMAN will be his associate.

The Officers of The American Institute of Architects announce that Maj. EDMUND RANDOLPH PURVES (AUS), of Philadelphia, Pa., Fellow of The American Institute of Architects, on inactive status after thirty months of active duty in the Pacific, has resumed the office of their Washington Representative, relieving D. K. ESTE FISHER, JR., A.I.A., who has returned to private practice in Baltimore, Md.

EBERLE M. SMITH ASSOCIATES, Architects & Engineers, announce the relocation of their offices at 1202 Francis Palms Bldg., 2111 Woodward Ave., Detroit, Mich.

Another model "POSTWAR" PLANT



Ultra-modern "postwar" plant constructed by Geo. A. Fuller Co. for G. D. Searle & Co., Chicago manufacturers of ethical pharmaceuticals. Left: Attractive lounge and cafeteria for employees. Note ceiling outlet from concealed ducts.

. . . completely air conditioned with "FREON" refrigerants

IN DESIGNING the new laboratories of G. D. Searle & Co. at Chicago, Illinois, Architect Herbert G. Banse was well aware of the benefits of air conditioning.

Almost half the 1,300,000 cubic feet of the structure is air conditioned. A zone system based on the area of outside wall, roof and window exposure is used. Because it is a drug and chemical plant, particular attention has been paid to prevailing winds and the location of fresh air intakes and exhaust ducts.

Separate air conditioning units in the several manufacturing departments, as well as in the office, research and recreational areas, permit flexibility depending on the requirements of these areas. Particular attention has been given to allowance of space for easy accessibility to large assembled units, balancing dampers and duct work to permit later alterations and extensions if required.

In the words of President John G. Searle: "The system has enabled us to produce essential drugs the year round without hindrance by weather conditions of temperature and humidity . . . and employee morale has been maintained at a high level due to the clean, comfortable and pleasant atmosphere in our plant."

Of course, "Freon" refrigerants obviously don't do the whole job. It takes good architectural designing . . . and a thorough understanding of the problem. But equipment designed to utilize "Freon" safe refrigerants does lend assurance that the installation will perform satisfactorily and safely. Why not get complete information about "Freon" safe refrigerants today? Build up your own "postwar" reference file. Write Kinetic Chemicals, Inc., Tenth and Market Streets, Wilmington, Delaware.

"Freon" safe refrigerants are widely used in heavy-duty refrigeration and air conditioning systems.

KINETIC

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safe refrigerants

"FREON" IS KINETIC'S REGISTERED TRADE MARK FOR ITS FLUORINE REFRIGERANTS

SUPPORT THE MIGHTY 7TH WAR LOAN . . . BUY BIGGER BONDS

News

Design and construction

Developments afield

Building Regulations

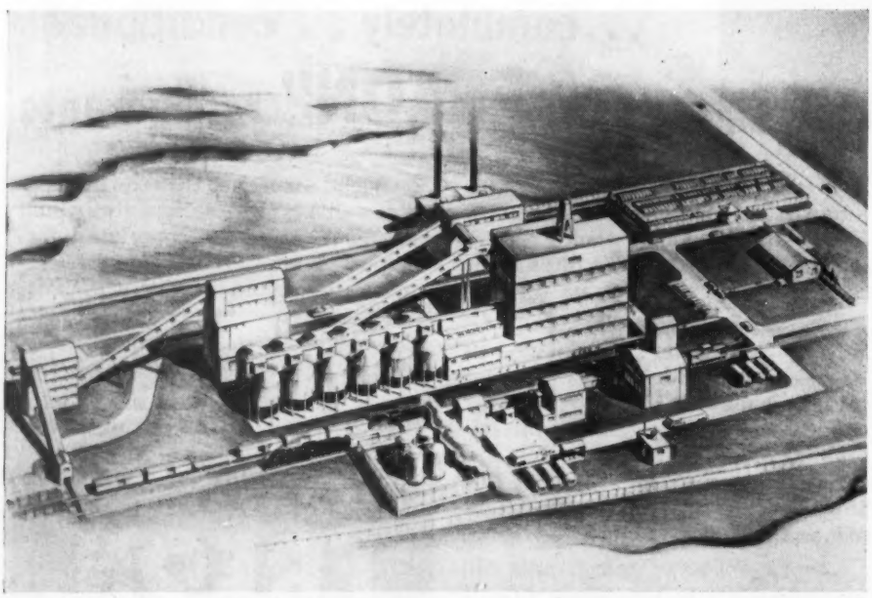
As the uses of magnesium now include various units for home construction, architects unfamiliar with the metal as a structural material can learn the facts from Dr. Willard H. Dow.

Appearing before a senatorial special committee "to study problems of American small business," the president of Dow Company discussed the material as follows:

"Magnesium as a metal has been known for more than a century, but only for about twenty-five years has it developed as a structural metal. And this is because magnesium as such is quite worthless as a structural material. It remained something of a curiosity, except for its use in flares and for other quick combustion purposes, until it was discovered that, if other metals were mixed with it in various proportions, the alloy gave magnesium a new character and it became a tough, but easily machined, corrosion-resisting metal in every way suitable for construction in which light weight mattered. It takes four pounds of steel, as against one pound of magnesium alloy, for an article of the same size—even aluminum is 50% heavier than magnesium. I do not pretend that the strongest magnesium alloy is as strong as steel, but it is strong enough to give an ample factor of safety in many situations where heavier metals have been used. We are gradually, through research and applied engineering, tailoring our alloys for great numbers of uses for which it was formerly thought the metal was unsuited, and much more gradually we are beginning to discover the place which magnesium holds in the great family of metals.

"The public in the past has not accepted new products quickly. Especially was it cautious about changing from known materials to new ones. Andrew Carnegie believed steel was inferior to wrought iron as a structural material and fought steel as long as he could. In human experience, until a comparatively few years ago, weight has always meant strength. It took steel a long while to be accepted; aluminum is not yet wholly accepted and it is not strange that the baby metal magnesium is accepted only in the one industry where weight is paramount—the aircraft industry. But because of the war, people have been learning about magnesium and I would guess that a thousand people today know that magnesium is a metal and not a medicinal, where only one knew that before. That is something.

"Magnesium is supposed to be a high-cost metal. On the pound basis, it is high as compared with steel, but it is so light that the weight does not give a proper comparison. Taking volume for volume, the price drops, and on volume, magnesium ingots are cheaper than aluminum ingots. The fabrication of magnesium is not as far advanced as its production, for the single reason that we have never had the volume of business to attain the perfection that comes only from experience and which the other metals have acquired through the years. Likewise, although we have a large body of data, we have not the exhaustive performance records of the older metals and there are many questions that need answering which, as yet, we can only partially answer from the laboratory instead of fully answering by the records of performance in service. And finally we are not prepared to declare, except in a few cases, the savings which the use of magnesium will bring about in service through taking out dead weight and making room for pay load, through making men's burdens lighter and thereby increasing their effective work, and so on and on. These factors and not the initial price of magnesium fix its cost to the buyer."



The first commercial plant in America for production of ethyl alcohol from sawdust and waste wood is nearing completion in Springfield, Oregon, for the Willamette Valley Wood Chemical Company, which was formed by local lumbermen who are producers of large quantities of the essential raw materials. The plant, shown in the drawing above was designed by Smith, Hinchman & Grylls of Detroit and was financed by Defense Plant Corporation.

Basic building materials will have to be sent into the worst-devastated areas of Europe when rebuilding begins—so thorough has been the looting and war destruction.

To the United Nations authorities a request for tons of plywood, building paper, glass, even putty and brick, has already been made by the Netherlands Civil Affairs organization. The first step will be to make houses livable and reasonably safe from the elements. Stocks and stores of the Dutch building industry have been so entirely depleted that many building concerns, other than those willing to be collaborationists, are no longer in business.

It is perhaps pertinent to note that Dutch contractors and builders who refused to work with the Nazis, suffering severe losses as a result, now have organized a Union of Building Contractors that will flatly exclude collaborationists. The latter have been listed and reported to military and civil authorities by those organizing the new Union. In addition to building air fields, concentration camps, barracks, and earthworks for the Germans, the indicted firms have been charged with taking part in the demolition of coastal villages and parts of The Hague "for reasons of defense."

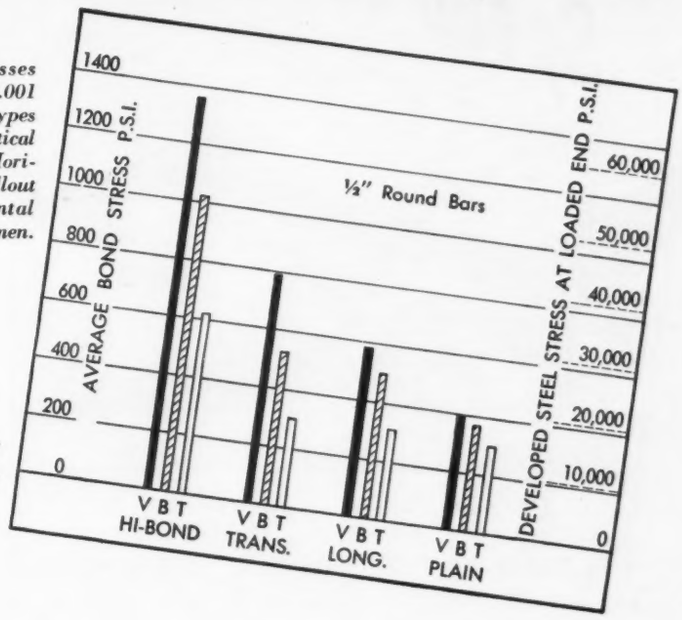
Award of the Frank P. Brown Medal to Dean Gilmore D. Clarke of the College of Architecture, Cornell University, has been announced by The Franklin Institute, Philadelphia, Pa.

The silver medal, awarded annually for inventions, discoveries, and improvements in the building and allied industries went to Dean Clarke in recognition of "his technical ability, foresight, initiative, and outstanding leadership in the field of town and city planning." He is known for his work on the park and parkway system of Westchester County, New York, and his part in the planning of Parkchester in New York City. He is now a member of the Board of Design for two new projects, Stuyvesant Town and Riverton, for the Metropolitan Life Insurance Company.

(Continued on page 24)

Inland Creates
a Better Reinforcing Bar

Bond and steel stresses developed at a slip of 0.001 in. at free end. Four types of ½-in. bars. V-Vertical pullout specimen. B-Horizontal cast (bottom) pullout specimen. T-Horizontal cast (top) pullout specimen.



Results are the average of six specimens—see technical bulletin.

Backed by many years of practical experience in design and field requirements, Inland engineers have created a vastly improved reinforcing bar—known as the HI-BOND Bar.

Many tests similar to the above prove that HI-BOND Bars have far higher bond stress than any other type of bar.

This bar, of entirely new design, assures more effective mechanical grip regardless of the position in which it is cast or the direction in which it is pulled. The HI-BOND Bar decreases cracks, thereby reducing the possibility of corrosion of the steel. By more efficient transfer of stress at splices, the HI-BOND Bar reduces the need for hook anchorage. This better reinforcing bar is easy to fabricate to any standard form.

In brief, HI-BOND Bars, produced by Inland, result in more efficient structures, and lower construction and maintenance costs.

Write for technical bulletin—"Engineering Tests Prove Bonding Strength of HI-BOND Reinforcing Bar."

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News

(Continued from page 22)

As visiting lecturer at the College of Architecture, Cornell University, C. C. Briggs, A. I. A., head of the Department of Architecture and Interior Design, Pratt Institute, last month led a series of discussions of professional practice and architectural education.

"American schools are using old-fashioned methods of teaching with too much art craftsmanship and not enough logic and theory," Professor Briggs pointed out in his concluding lecture, "The so-called practical courses are taught with a tendency to point toward construction drafting and not construction supervision or design. Methods of actually dispensing knowledge are too shortsighted. Not enough of the factual material is taught on an impersonal basis. Systematic and efficient use of faculties between professional schools of the country or community in connection with the A.I.A. supervision would improve the quality of instruction."

He also advised that "subject matter in most programs should be changed to include more interest in public service and business leadership." In addition, he feels students must be better selected for adaptability to professional architecture.

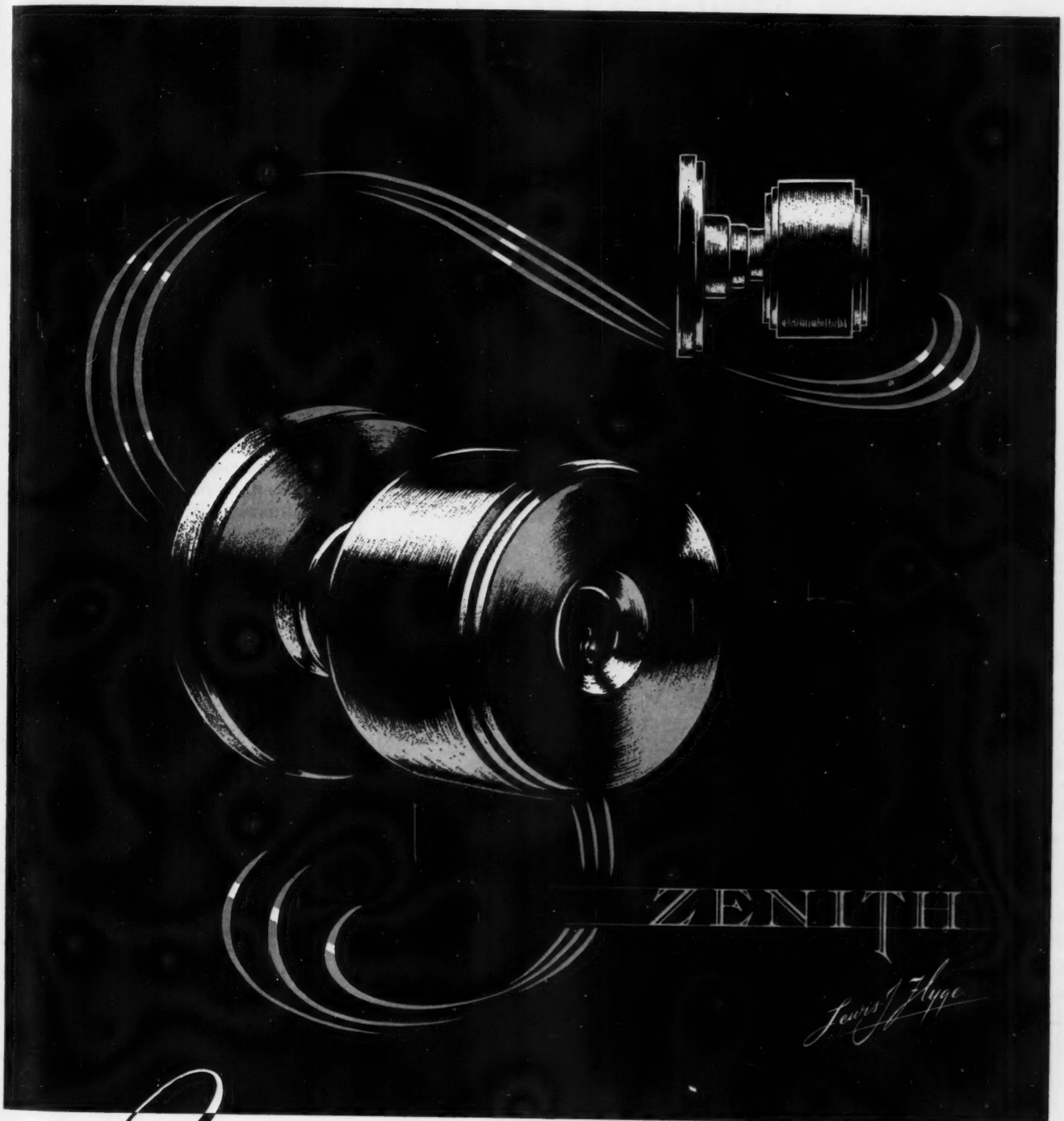
Election of Kenneth K. Stowell as president of the Architectural League of New York, succeeding Hugh Ferriss, has been announced.

Those named vice presidents are Hildreth Meiere, Margaret French Cresson, Alfred Geiffert, Jr., Richard F. Bach, and Henry S. Waterbury. Other officers are A. G. Clay, secretary, and Max H. Foley, treasurer.

Production of a film to explain and illustrate America's modern functional architecture so that the Chinese public—architects in particular—can gain some of our ideas for their postwar construction, is a current project of China Institute in America.

Architects, building material manufacturers, or others who have appropriate film (preferably 35 mm. black and white) are urged to advise Ted Nemeth, 729 Seventh Avenue, New York, N. Y. He will want to know the conditions under which such film would be made available for this U. S. Government-sponsored film. Although the primary message is to be a presentation of functional architecture of United States, the film also is intended to inform the Chinese regarding our industrial production and use of plywood, glass, plastics, stainless and structural steel, etc.

(Continued on page 26)



ART REPRINTS OF THIS ILLUSTRATION ARE AVAILABLE ON REQUEST

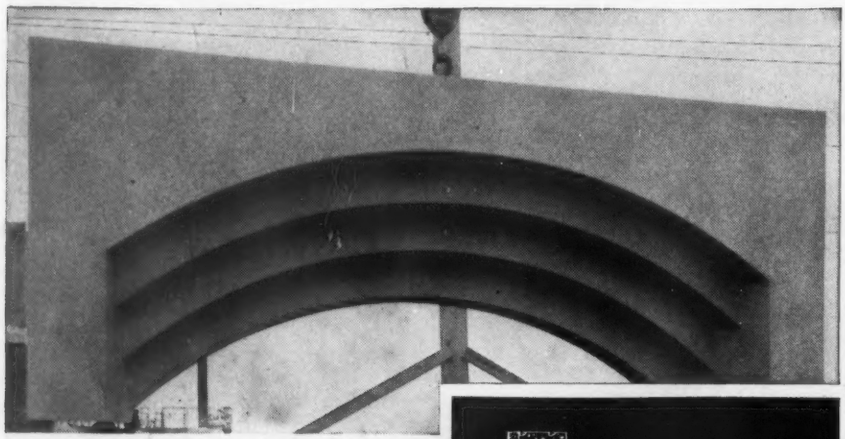
Pattern for better living

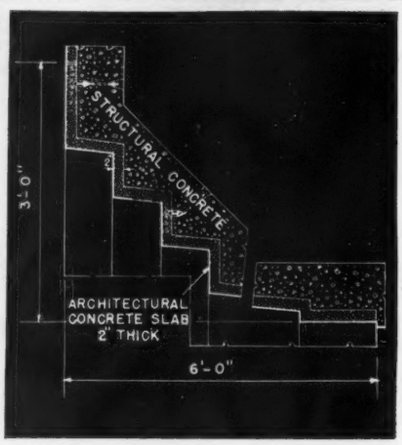
Boldly futuristic, but subtle in its soft grace, the Zenith design will complement the simple charm of flush-panel doors in the postwar world. **ALREADY A REALITY!** Zenith is one of a group of advanced designs ready for immediate production when restrictions are lifted.

SAN FRANCISCO **SCHLAGE** NEW YORK

PREFABRICATION IN CONCRETE

Large arched lintel cast in one piece and used as a form





AN ARCHED lintel, precast as a single monolith 15 ft. long-6 ft. high-3 ft. deep, is illustrative of the large size of Architectural Concrete Slabs used for construction of the David W. Taylor Model (Ship Testing) Basin, U. S. Navy, Carderock, Md. Despite its depth of 3 ft., the cross-section of the slab is only 2 inches (as shown in the drawing).

Thin precast Architectural Concrete Slabs were used for facing the entire building. In addition, they also were used as exterior forms for the structural concrete.

The thinness, light weight and large size of Architectural Concrete Slabs assure ease and economy in erection. Lifting hooks for hand ling, and loops for bracing the slabs are welded to or looped around the embedded reinforcing mesh.

The building was designed by Vice-Admiral Ben Moreell, Chief, Bureau of Yards and Docks, U. S. Navy; Slabs by the Dextone Co., New Haven, Conn.; General Contractor, The Turner Construction Co., New York.

FOR FURTHER DETAILS of design, manufacture and installation, send for the booklet "Architectural Concrete Slabs." Write: Atlas White Bureau, Universal Atlas Cement Company (United States Steel Corporation Subsidiary), Chrysler Building, New York 17, N. Y.

PP-ACS-50

ATLAS WHITE CEMENT
For pre-cast ARCHITECTURAL CONCRETE SLABS

News

(Continued from page 24)

Mrs. Samuel I. Rosenman was re-elected chairman of the National Committee on Housing at the semi-annual meeting of NCH directors last month in Washington.

Delos Walker was elected first vice-chairman; Aksel Nielsen, second vice-chairman; Harold S. Buttenheim, third vice-chairman; John E. Sloane, secretary; and Orie R. Kelly, treasurer.

Graduates of accredited high schools desiring to enter the 1945 Architectural Scholarship Competition of the College of Fine Arts at Syracuse University are invited to apply to Dr. F. N. Bryant, Director of Admissions, Administrations Bldg., Syracuse, N. Y., on or before June 25.

Those who meet all entrance requirements and are accepted as regular students without condition by the Director of Admissions will be permitted to take part in the competition. Applications must be accompanied by a $5 matriculation fee.

One $400 and four $200 scholarships for study of architecture will be granted by competition. Contestants must send to the College of Fine Arts, not later than July 5, a portfolio containing not more than 20 examples of their work in freehand and mechanical drawing, together with three letters of recommendation as to personality, character, and general fitness. Address correspondence regarding the competition, letters of recommendation, and statements of study in Architecture to Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

The College of Architecture and Design of the University of Michigan has announced that two Arthur C. Tagge Scholarships for $325 each may be awarded again this year to students in architecture, landscape architecture, painting, or design, who have been in residence in this college for at least one semester. Application should be made before June 1, 1945, to the Office of the Dean, 207 Architecture Bldg., Ann Arbor, Mich.

The practice of writing anonymous letters is undeniably thoughtless, if not inane, scribbling.

The editors of PENCIL POINTS occasionally receive such communications and sometimes regret that there is no way either to take issue with an unknown writer or to set him straight. We can only conclude that our anonymous critics do not have the strength of their convictions. Write what you believe and sign your name to it!

Report on the Competition

The PENCIL POINTS—Pittsburgh Competition is now officially over and your Professional Adviser wishes to record his sincere gratitude to all whose participation made it a success. This applies not only to every architect, draftsman, designer, or student who sent in a design, but to every one of the Judges who contributed so generously of their time and professional skill.

The weeks between the closing date and the conclusion of the Judgment were among the most strenuous of our editorial life. The job of preparing for and running a National architectural competition entails a lot of sustained intensive work, even with as few as two or three hundred designs. When, as in this case, there are over nine hundred designs submitted, our duties to all parties concerned mount to staggering proportions.

We take these things very seriously. Each design must receive concentrated simultaneous scrutiny by all the Judges and none may be passed over without a fair examination and appraisal. This means hour after hour of going through the pile, one by one, eliminating the less competent designs; sifting, sifting, sifting, until only the top quality remains. The survivors are then gone over in great detail, weaknesses and strengths spotted, comparisons made and argued back and forth until at last the collective mind of the Jury is made up and its ultimate decisions reached.

All this demands attentive and devoted service by the Judges, who are held on the job morning, afternoon, and until late at night, not by any imposed force but by their own interest in the problem and their professional sense of responsibility to the competitors. The task, though exhausting, has its compensations, however. As one Judge put it, "I never spent three harder days in my life—but I had a wonderful time!" (This corresponds closely with the spirit of the competitors as expressed by one of them who wrote, "Spent one hell of a lot of time on this competition—and enjoyed every minute of it.")

Over 40 percent of the drawings came from registered architects, the list including some of the most distinguished men in the profession. It is fair to say that the winners reflect the preponderant trend in architectural thinking as indicated throughout the whole set of submissions. Not surprisingly, that trend is in the direction of planning better accommodations for the needs of contemporary living and away from attempted conformity with the fashions and fetishes of the last century.

The results are spread on the following pages. We believe them to be of educational value to both competitors and non-competitors. There are many excellent and even brilliant plan ideas (as well as some faults) incorporated in the Prize and Mention designs. They represent the considered choice of a sincere and enlightened group of architects who thought in terms of what would constitute the sort of improved living environment to which "G. I. Joes" should be entitled rather than of what returning soldiers themselves might accept under the influence of their war-born dreams of times past. We hope "Joe" gets the benefit of the study that went into this competition. He deserves it.

Kenneth Reid

Fletchers Pei Roth Rapson Catalano

Babb Barthelme Dekker & Belser Biggs Campbell Cavin

Chau Cooling Dukelski Hyzen Fordyce

Joseph Kazdailis Kling Lundquist Marshall Perkins

Harris, Schmiderer & De Felice Simpson Elliott Stein

Matsumoto, Granger & Waugh Weiss Wiley Kline & Dixon

THE WINNERS

Jean Bodman Fletcher, 30. Attended Smith College and Smith College School of Arch. B. Arch., 1944, from Harvard Grad. School of Design. Summer work 1943 with FPHA. Now with Saarinen & Swanson, Birmingham, Mich.

Norman Fletcher, 28. Yale School of Arch. Yale Traveling Fellowship in Regional Planning and Arch. in U. S. Worked with FSA in San Francisco, and in offices in New London, New York, and Washington. Now with Saarinen and Swanson.

I. M. Pei, 28. Came here from China in 1935. Studied at M.I.T. and won Fellowship, 1940. Also Wheelwright Fellow at Harvard, 1943. Has worked for Bemis Foundation, Stone & Webster, and Walter Gropius. Now with Nat'l. Defense Research Committee at Princeton. Winner of numerous medals and prizes.

Frederick G. Roth, 30. A.B., Carthage College. B. Arch., U. of Minn. Grad. Scholarship to M.I.T.; M. Arch., M.I.T., 1941. Taught at Kansas State. Worked in Milwaukee and Kansas City. Now with National Defense Research Committee at Princeton.

Ralph Rapson, 30. Attended U. of Mich. Coll. of Arch. Studied at Cranbrook under Eliel Saarinen. Work has been chiefly in residential and housing fields; also furniture design. Now head of Arch'l. Dept., Inst. of Design, Chicago. Member of C.I.A.M. Winner of numerous prizes.

Eduardo Fernando Catalano, 27. Degree from U. of Buenos Aires. M. Arch., U. of Pa. Fellowships: Ministry of Public Works, 1941; U. of Pa. and Department of State, 1943. Studied with Walter Gropius at Harvard. Practicing architect in Buenos Aires. Now in U.S. to study university curricula.

Maj. Thomas J. Biggs, C.E. B.S. Arch., Georgia Tech., 1933. Worked in East and South with various architects and engineers, 1933-40. In army since 1940. Now Major, representing Baltimore District Engineer, in charge of design and construction at Aberdeen Proving Ground and Edgewood Arsenal, Md.

Bernard L. Campbell. B. S. Arch., U. of Mich., 1932. Worked in Pennsylvania with Myers and Johnson, Lawrie and Green, and Edwin Howard; with Cyril Tucker and Roland Yaeger in Rochester, N. Y. Now designer with Austin Co., New York.

W. Brooks Cavin, Jr. M. Arch., Harvard University, 1941. Worked with Alfred Kastner, Louis Justement, Saarinen and Swanson. Now with Faulkner and Kingsbury, Washington, D. C.

Elmer Babb, 43. Studied design in Beaux Arts ateliers. Paris Prize finalist, 1922, 1924. Industrial designer in New York, 1933-40. Has worked in Cleveland and New York, and on several war projects. Now with Walker & Weeks, Cleveland.

Donald Barthelme, A.I.A., 38. Degree from University of Pennsylvania, 1930. Has practiced architecture in Houston, Texas, since 1939, engaging in housing and related war projects.

Karl J. Belser, 43, B. S. Arch., U. of Mich., 1925. M. Arch., Harvard, 1927. Booth Traveling Fellow 1928-29. Taught at Va. Polytechnic Inst., 1930-41, and at U. of Mich., 1941-42. Analyst, Detroit City Planning Dept., 1942-44. Now Planning Architect with Los Angeles City Planning Dept.

Karel H. Dekker, 39. B. Arch., Grad. School of Arch., U. of Southern Calif., 1931. Worked with L. A. County Regional Planning Commission, 1941. Now Planning Landscape Architect Associate with Los Angeles Dept. of City Planning. Member of "Telesis."

C. N. Chau. Studied civil engineering, Lingnan University, Canton, China. Studied arch. at U. of Mich. Taliesin Fellowship, 1941-42. Practiced 1942-43. Now studying at Ill. Institute of Tech., Graduate School of Architecture.

A. Albert Cooling. Studied architecture at U. of Illinois. Worked with Holabird & Root, Chicago. Taught E.S.M.W.T. classes at Calif. Inst. of Tech. Now with C. E. Noerenberg, and teaching at Los Angeles Art Center. Won Grand Prize in recent Colotyle Competition.

Alexis Dukelski, 40. B. S. Arch., M.I.T., 1928. M. A. Arch., M.I.T., 1929. Fontainebleau Scholarship, M.I.T. Traveling Fellowship, M.I.T., 1929. Practiced in New Jersey until 1940. Architect with FPHA, 1941-43. Now artist for M-G-M Studios, Culver City. Winner of several prizes.

Leon Hyzen. B. Arch., M.I.T., 1933. M. Arch., M.I.T., 1934. Rotch Traveling Scholarship. Technical Director, State Board of Housing, Boston. Worked on several FHA projects. Site planner and assistant construction manager on war projects. Now City Planner with Raymond Loewy Associates.

Allmon Fordyce. U. of Ill. and Yale. Fontainebleau prize, 1927. Has worked with McKim, Mead and White, Goodhue, Ely Kahn, and Shreve, Lamb & Harmon. Practiced in New York, 1931-40. General service manager, Fairchild Engine and Airplane Corp., 1942. Now with Raymond Loewy.

Seymour R. Joseph, 31. A.I.A. B.A. Arch., N. Y. U., 1941. After designing for architectural firms, 1932-1943, has practiced architecture in New York. Winner of various prizes, medals, and awards, including First Prize, Pencil Points-Kawneer, 1943.

Stanley A. Kazdailis. Second-year architectural student under Ralph Rapson at Institute of Design, Chicago, and typographical designer for Cuneo Press.

Lt. Vincent G. Kling, USNR, 29. B.Arch. Columbia, 1940. M. Arch., M.I.T., 1941. Practiced in East and in Florida, 1938-42. Design for N. J. beach house selected by Museum of Modern Art as one of 15 best modern American residences. Now with Air Force Staff, Atlantic Fleet.

Oliver Lundquist, 28. Studied architecture at Columbia and N.Y.U. Now in Presentation Branch, Office of Strategic Services, Washington, D. C. (Photo by Betty Lundquist.)

Charles G. MacDonald. B.A.Arch., U. of Wash., 1934. Worked in Los Angeles and Seattle on commercial buildings. With U.S. Army Engineers, on engineering design and procurement for war construction program in Alaska, 1940-44. Now studying at Harvard.

Patricia Aloe Marshall, 22. Attended Goucher College and Art Institute of Chicago. Now studying Industrial Design and Architecture at Institute of Design, Chicago.

C. Stuart Perkins, 32. B.A.Arch., U. of Minn., 1938. Began with Hewitt & Brown, Minneapolis. Later in private practice, specializing in mechanical equipment, and with Smith, Hinchman & Grylls, Detroit. Now design draftsman, Aero Division, Minneapolis-Honeywell.

Simon Schmiderer. Educated in Vienna. Austrian States Prize, 1937. Since coming to U.S. in 1938, has worked for architects in New York and Philadelphia. Now with Harrison, Fouilhoux & Abramovitz, New York.

Michael M. Harris, R.A. Graduate of Cornell College of Arch., 1930. Worked for various New York architects. Now with Harrison, Fouilhoux & Abramovitz, and instructor at Columbia U. School of Architecture.

Torquato De Felice, R.A. Graduate, Syracuse School of Arch., 1934. A.I.A. Medal and Medary Scholarship. Worked with E. Burton Corning, Washington. Was associate of office of Dwight James Baum. With Harrison, Fouilhoux & Abramovitz, New York, since 1942.

Douglas C. Simpson, 29. M.R.A.I.C. Graduate, U. of Manitoba. Worked with Winnipeg architects. With R.C.A.F. on Air Training Plan and Chief Architect's Branch, Dominion Pub. Works, 1940. Enlisted, 1941, in RCNVR as Construction Liaison Officer, specializing in hospitals. Now with Gov't. Construction Controller. Original member A.R.G.O.

Edward P. Elliott, 28. A.R.I.B.A. B.Arch., Liverpool U., 1939. Cranbrook Research Fellowship from England, 1939. Specialized on hospital design under Saarinen. Worked on housing and hospitals in United States. Now lieutenant, R.C.N. Original member Arch. Research Group of Ottawa.

Joseph Allen Stein, 33. U. of Illinois, Cranbrook Academy, Fontainebleau. Worked in offices of Ely Kahn, William Gerhon, Hervey Clark. Now site planner on war housing in San Francisco.

George Matsumoto, 23. Attended U. of Calif. B.S.Arch., Washington U., 1944. Worked with George Keck, and Fuhrer and Fuhrer, Chicago. Now holds Graduate Fellowship in Civic Design at Cranbrook.

Charles T. Granger, 32. A.I.A. B. S. Arch., U. of Texas, 1936. Worked for Neutra, 1936-37. Practicing architect with Arthur Fehr in Austin, Tex., 1938-42. Worked with Frank T. Drought, San Antonio engineer, 1942-43. With Consolidated-Vultee, 1943-44. Now Graduate Fellow in Civic Design at Cranbrook.

Edward Walter Waugh, 32. A.R.I.B.A. Graduate, Edinburgh Coll. of Art, 1938. Cranbrook Arch. Fellowship. Worked in Edinburgh and had own practice in So. Africa. 2 years with So. African Armed Forces. Aircraft layout for Hughes Aircraft Co. Set-designer for Columbia Pictures. Now studying city planning at Cranbrook.

Frank Weiss, 26. B. Arch., U. of Pennsylvania, 1942. M. Arch., Harvard, 1945. Now working with Stonorov and Kahn, Philadelphia.

Charles D. Wiley, 29. B. Arch., U. of Minn., 1940. M. Arch., Harvard, 1941. Appleton Traveling Fellowship, Harvard, 1941. Two years in service. Worked with Gropius, Breuer, Hugh Stubbins, Carl Koch. Now with Saarinen and Swanson.

Louis C. Dixon, 38. A.I.A. Graduate U. of So. Calif., 1929. Designer and draftsman in Los Angeles since 1929. During war, with H. L. Gogerty Organization and with Austin Co. on war plants. Now practicing in association with Lee B. Kline.

Lee B. Kline, 31. A.I.A. Graduate U. of So. Calif., 1937. Draftsman and designer in Los Angeles. During war in Navy Design office at Terminal Island, Calif., and Plant Layout Dept. of No. Amer. Aviation. Now associated with Louis C. Dixon.

REPORT OF THE JURY

PENCIL POINTS — PITTSBURGH ARCHITECTURAL COMPETITION

A pretty fair reflection of the actual and potential architectural design performance in the United States today was evident in the nine hundred odd drawings submitted in the PENCIL POINTS-Pittsburgh Plate Glass Company Competition.

To the Jury it seemed that entirely too many were of such inferior quality as to suggest a discouraging outlook for G. I. Joe's postwar home. Although almost half of the designs came from registered architects, who should be presumed competent to do good architecture, there was a pronounced lack of good taste and sound realism. Of course, it must be admitted that the same observation applies to the general quality of existing houses throughout the country.

There may be several reasons for the prevalence of this distressingly low standard of house design. For one thing, many capable young men are now at war, and for another, there is a definite lack of understanding among many of the older architects as to the nature of the new trends in architecture. Many of them seem to think that modern design is just another "style."

The Jury felt a deep responsibility not only to the competitors but to the public as well. Their goals and guideposts were pretty well stated in the preamble of the Program. "To bring up to date, in line with recent technical advances, the general understanding of the ever present problem of planning the small homes of the nation." "To discover and give recognition to new design talent."

Since it was planned that the premiated designs were to be widely publicized, the Jury conscientiously tried to select not only the best solutions to the problem as stated, but also the best in planning, in taste, and in detail. Established public prejudices, what would sell more easily, etc., were not considered pertinent. We sought rather to find what came closest to solving in a better, more realistic, and sympathetic way the problem of planning the small home.

One cannot say that the premiated designs *completely* solve this problem, because there are many important factors that a competition drawing cannot possibly include; especially when so little time and space are available.

From the Program requirements, it was obvious and right that there would be a limitation as to the scope and size of the house. With the exception of the square footage restriction, this limitation was not strict, but rather flexible. On costs, wide latitude was given, on the theory that increased use of new construction methods and materials might bring substantial reductions.

A consensus statement as to what the Jury was looking for in the house designs might be something like this: A simple direct solution which would give to the average small family a place in which it could live with greater comfort and freedom from drudgery than ever before. Several ideal characteristics agreed upon were:

(a) Lack of pomposity.
(b) Economy, both in initial and maintenance costs.
(c) Provision for better facilities and amenities than the conventional type of house has heretofore supplied.

The question of "undue conspicuousness" and homogeneity of architectural "character" were discussed at length. We decided that the prevalent idea that a building in order to be in harmony with neighboring structures must be of the same "style" or "period" is erroneous.

The true *tradition* of all great periods in architecture has been *not* to copy past styles. For instance, in Pisa an unfinished Gothic chapel was completed during the Renaissance. The architects had such great respect for the work of the original designer that they didn't think of trying to imitate existing work. They completed the building in the Renaissance manner with such a sympathetic understanding and appreciation of what the original started out to be that only an archaeologist could detect today the difference between the two parts of the building.

Florence is noted for its homogeneity of architecture. Her buildings of many centuries—eleventh to twentieth—exist side by side harmoniously and inconspicuously. There are many historic examples of this sort.

In the average American neighborhood a very well designed house might be unduly conspicuous simply because it would be so much better than the usual mediocre average. There seems no good reason why a well designed contemporary house cannot fit in harmoniously with well designed houses of other periods, provided both are essentially good, and provided the materials used are homogeneous. The important things are not picayune uniformity or dull authenticity but the successful application of the good things at hand, similarity of materials and scale rather than of forms or details, and a genuine honesty of expression regarding our own times and our own lives.

In the Jury's discussions there arose the perennial question about the prohibitive expense of curtaining material for large glass areas. We take this opportunity to spike this shibboleth of the archeologist and interior decorator. Satisfactory curtains need not be expensive. Burlap, cotton sacking, unbleached sheeting, and mattress ticking are used extensively by those who are not taken in by the fabric industry. These materials, costing from twelve cents to thirty-five cents a yard, can be dyed or used as they come and are capable of most successful results. Curtains can be easily made at home, or can be made up outside at low cost. In fact, their

cost on the whole is lower than that of window shades. The total cost of a glass wall properly detailed with such economical draw curtains is no more than the ordinary outside wall of the same area including a small window, shade, and chintz draperies.

All drawings submitted were considered at least twice. Those that remained in the last one hundred were studied many times. In making their selections the Jury considered the following:

(1) The use of the site.
(2) Simpler housekeeping.
(3) Improved facilities for daily family activities.
(4) The relation between the needs of children and adults.
(5) Orientation and relation of indoor to outdoor space.
(6) Privacy.
(7) Appropriate use of materials.
(8) Equipment.
(9) Cost indication including initial cost versus maintenance.
(10) Suitability to particular climate indicated.
(11) A better "living surrounding" for the average small family.

JURY COMMENTS ON THE PRIZE DESIGNS

1. The organization of this plan and its relation to the site are outstanding, and the Judges were unanimous in awarding it the prize.

The living and indoor "work-play" areas are nicely separated though still convenient to each other. Each has its own outdoor space.

The kitchen is actually in the heart and center of the house from which both the active outdoor areas can be surveyed. This permits easy supervision of children's play, easy access to service and drying yard, and to the social court.

The bedroom wing, which includes the study, is logically placed at the rear, where it opens out onto a less active environment. The solid walls are nicely arranged to give privacy from neighboring lots, the street, and even from the naturally noisy areas within the scheme itself.

Thus, the three separate functions of a house—activities, work, and relaxation —are clearly defined and arranged in a very practical form.

2. This house exhibits the quality of an easy directness and of purposeful planning.

The roof plan is essentially a square. Thus the outline of the building's shape is simple and interest is obtained by undercutting for the car shelter, piercing the roof for a court on the front, and extending it slightly for the outdoor play porch.

The plan is generally well conceived. The large area facing the rear of the lot is cleverly divided, retaining the inherent spaciousness, yet using the space for varied purposes. Fireplace and desk separate the study from the living room. The kitchen has a double outlook—onto the attractive entrance court and through the dining area to the rear garden by means of an open-top counter wall. A sliding glass arrangement screens the living room from cooking odors and kitchen noises.

Family play and hobby space is nicely segregated by the kitchen projection and by the depressed wall for the planting area.

3. The whole conception of this house is as brilliant as it is unusual. It makes use of a simple rectangular plan with various undercuts and screen projections. The central core, consisting of kitchen and heater room flanked by two bathrooms, is located on the side of the house nearest the lot line, with high windows for privacy. The relationship of the master bedroom and living area makes it possible to open the bedroom into the living room, thus giving larger visual space. The children's bedrooms, their indoor and outdoor play space, are well located for supervision although separated from the general living area.

The glass wall along the southeast side is intended to have obscure and semi-obscure panels. It might have panels made of wood or fabric or screens, which could be interchanged at various seasons of the year, thus giving either open space or closed-in privacy. The structure, although somewhat dubious in engineering, could certainly be made practical if structural members were slightly heavier. The use of stone, wood, and corrugated asbestos called for would make for an interesting and pleasing effect. Contrasts between the irregular rubble, the rigid rhythm of the corrugated material, and the transparency and smoothness of the glass give an unusual and desirable variation in texture.

4. Basically, this plan should be the most economical of all. It is a square with the mechanical core in the center. Thus, there is more floor area in proportion to outside wall area. Actually, with the materials called for, it would be costly to construct today.

The plan arrangement is good. The children's sleeping and play room is large and is under direct supervision from the kitchen. The adult sleeping and dressing room is equally large and well arranged. Certainly the relationship of adult's and children's activities has been well thought out.

The varying, receding planes and the subtle relationship of textures, of open and closed walls, give a sense of space that is unusual in a house of this size.

It was felt that, although this house was in no way limited to this or any other piece of property, it might be prefabricated and built anywhere in the U. S. on a site with any orientation; but even though this is a valuable asset, the orientation in this instance is wrong—possibly not so much from the sunlight point of view (since it is designed for Southern California) but because the house is placed too close to the street for this to be excusable. As one dissenting member of the Jury put it, "The designer completely ignored the site."

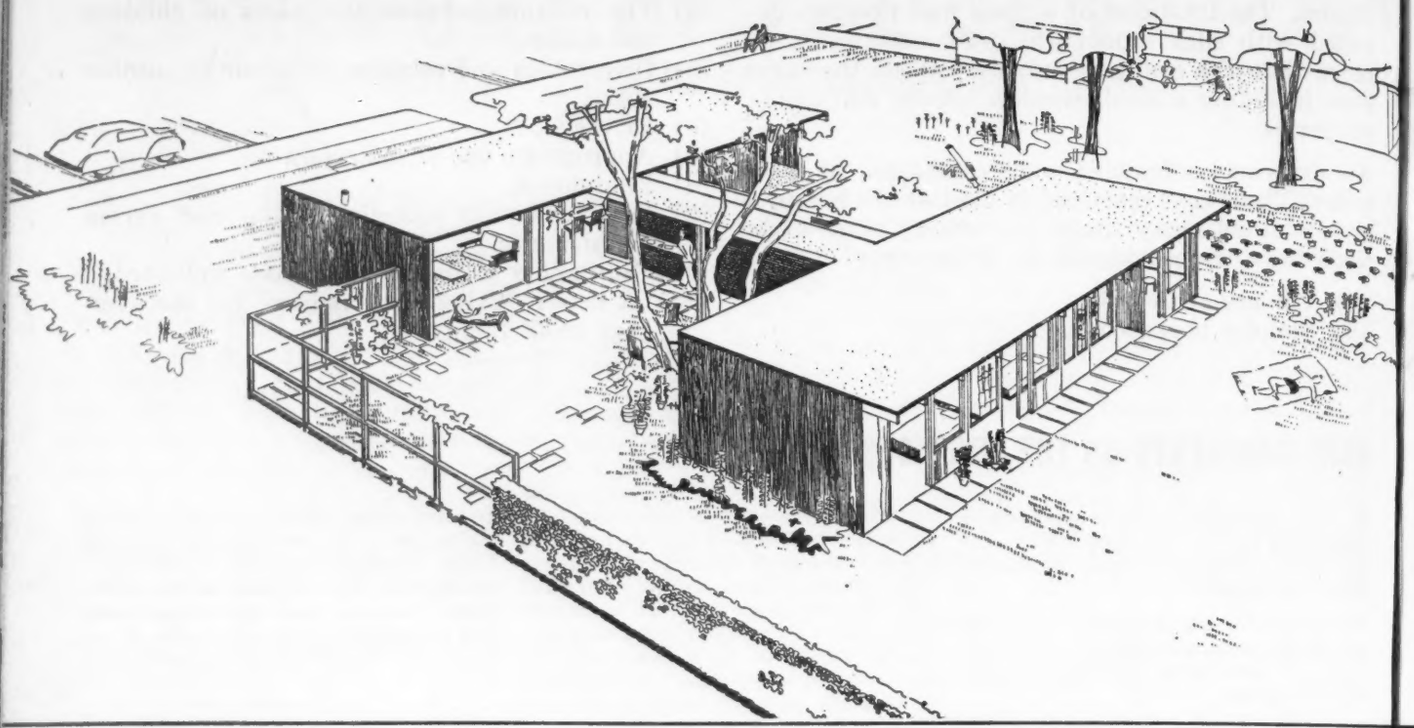
Respectfully submitted,

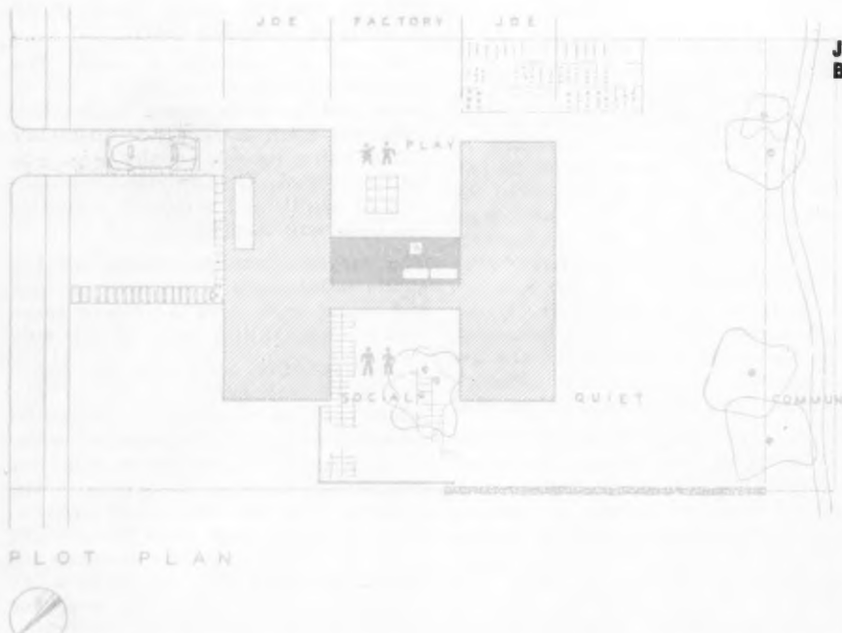
JURY OF AWARD

Pietro Belluschi
Ralph Flewelling
J. Byers Hays
Robert M. Little
Louis Skidmore
Philip Will, Jr.
Hugh A. Stubbins, Jr.,
Chairman

Additional comments and criticisms by the Jury will be found on the following pages, along with reproductions of the Prize and Mention designs. In the case of the Mentions, the captions were written by the editors, but are based on comments made in the Jury room during the Judgment.

On following pages M signifies Mention, SM signifies Special Mention, SP signifies Special Prize for Detail. Prizes are designated as 1, 2, 3, and 4.



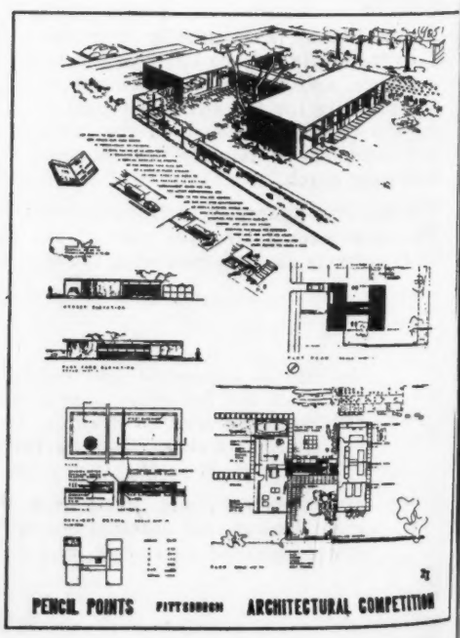


PLOT PLAN

N

JEAN BODMAN FLETCHER AND NORMAN FLETCHER
BIRMINGHAM, MICH.

1st



ADDITIONAL JURY COMMENT

"The design is sympathetically done; it is simple, direct, and has a definite American flavor that is refreshing.

"The method of building—that of purchasing a prefabricated mechanical core and adding the other amenities—is not a new idea. It is reasonable and cleverly done, but was not a deciding factor.

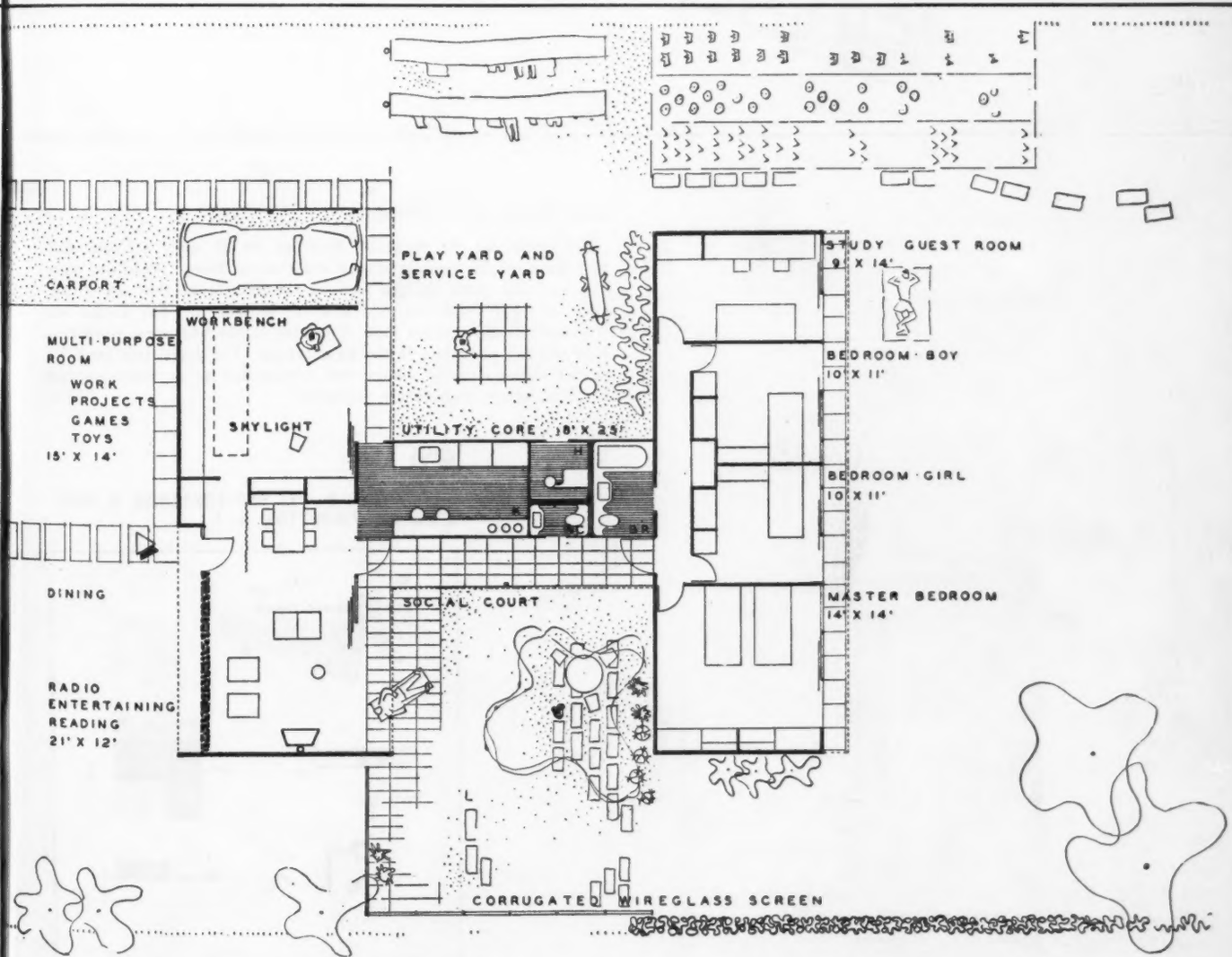
"The open passageway between living and sleeping areas was questioned. This is conceivably all right for some California locations, and the addition of a glass wall would eliminate any objection.

"Perhaps the lavatory would have been more useful had it been placed where the heater room is, thus allowing children to reach it more easily from the play yard. Also, the addition of a door from play yard into the bedroom corridor would be useful. As in a number of the designs chosen for awards, there is a lack of adequate storage space."

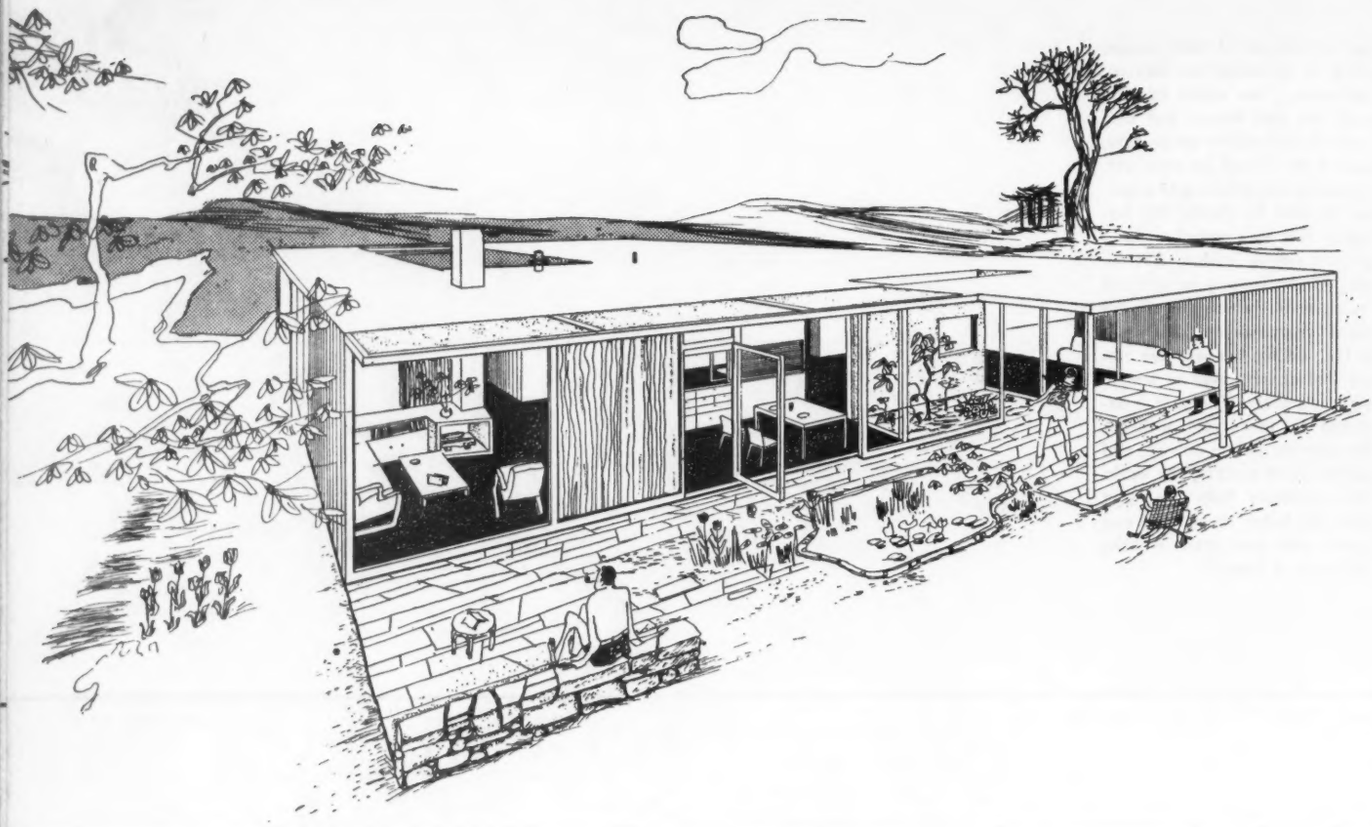
The authors say of their design, which is intended for Salinas, California, "Joe wants to help build his own house, but also wants it technically up-to-date, so with the aid of an architect, a building supervisor, and a special booklet he starts. He has chosen this plan out of a group of plans similar in idea. First he goes to the factory to get the 'mechanicore' which has all the latest conveniences, and then to the mill for lumber. Joe can use stud construction or simple plywood panels. The core is attached to the street utilities, the concrete slab is poured, and Joe can start erecting the walls. The neighbors help Joe, and later Joe helps them. Joe and family can now start making the house a home."

PLAY YARD ELEVATION

STREET ELEVATION



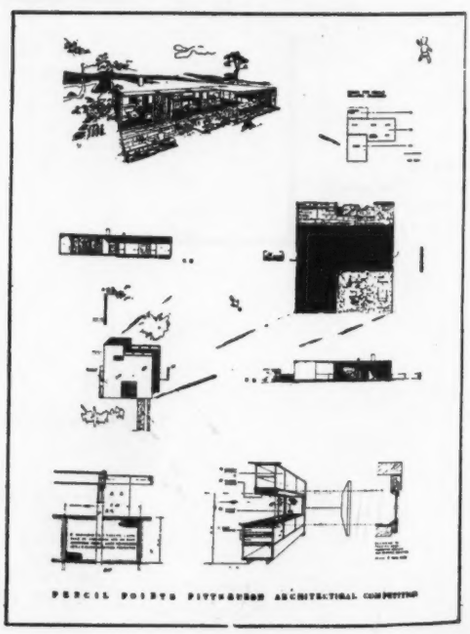
KITCHEN EQUIPMENT
- SINK
- BENDIX
- STOVE
- REFRIGERATOR
- DEEP FREEZE



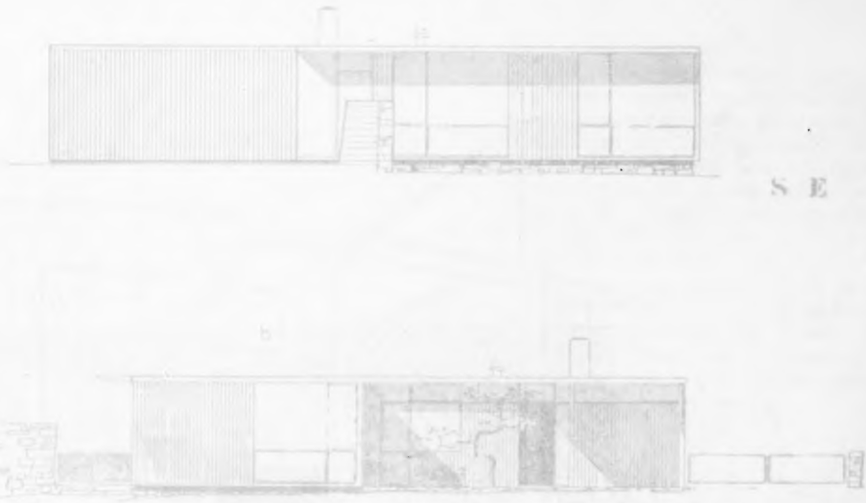
ADDITIONAL JURY COMMENT

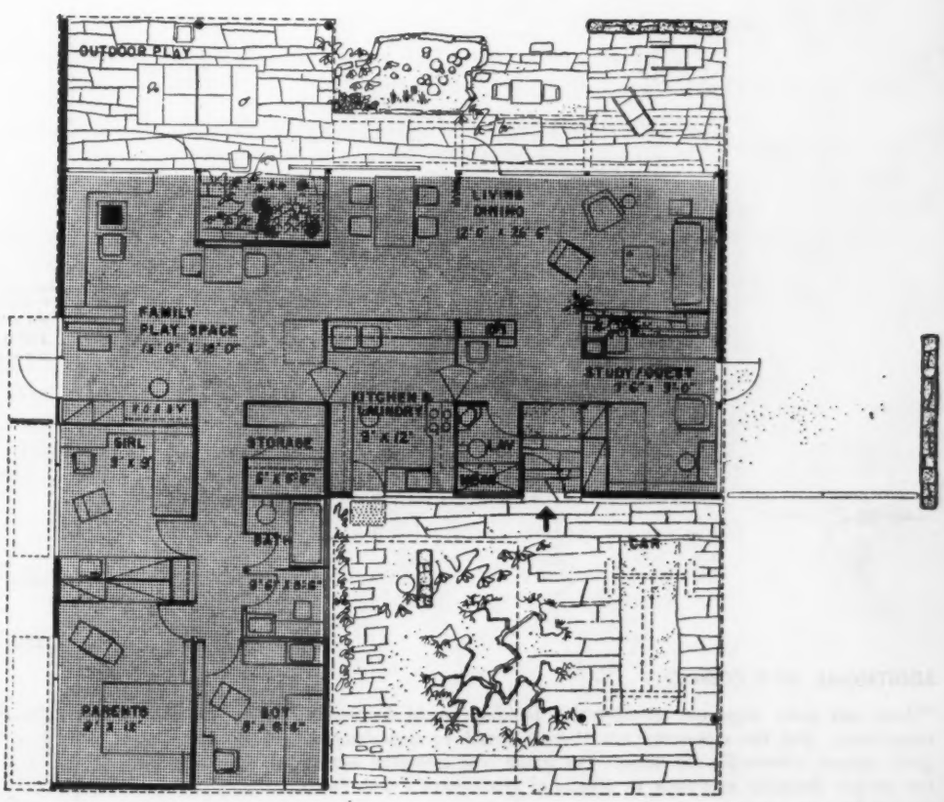
"This house has the necessary facilities for all daily activities and they are arranged for easy upkeep and cheerful living. Wood and glass are used with great skill to produce elevation forms that are strong, clear, in good proportion, and pleasant to look at. The design was criticized for the obvious lack of privacy in the bedrooms, since they face and are very close to the adjacent lot. The detail (see page 91) of the sliding counter window was commended as an intelligent use of glass, simply and cleanly executed."

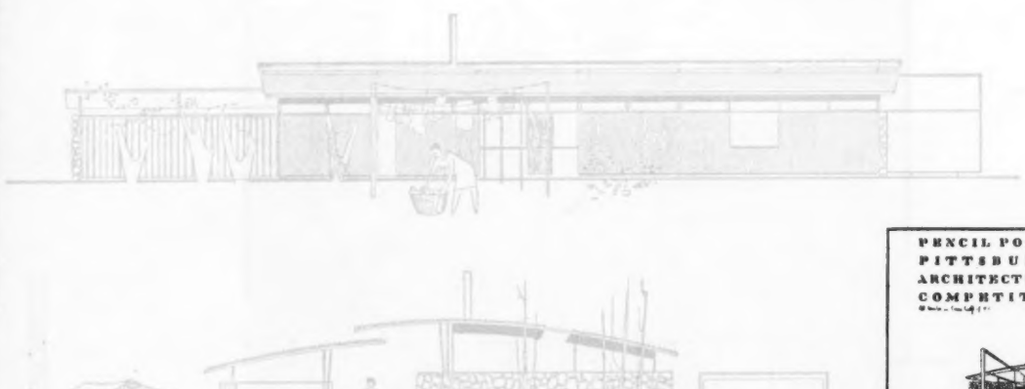
2nd I. M. PEI AND FREDERICK G. ROTH PRINCETON, N. J.

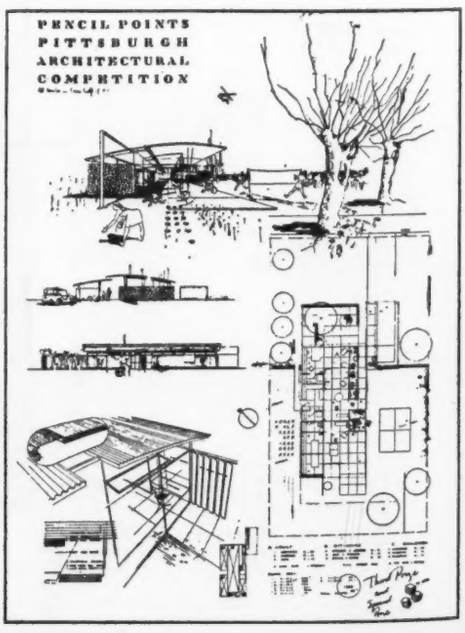


This house is intended for the Middle Atlantic Seaboard. Designer specifies exterior of vertical tongue and groove siding, and interior of the same material with some plywood panels. Roof to be asphalt felt built-up roofing insulated with Foamglas. Windows facing northwest and northeast to be Twindow units. Glass surfaces exceeding D.S.A. limits to be polished plate glass. Overhanging sunshade on southerly side to be ¼ inch Coolite. All built-in conveniences to be standardized units of plywood construction.







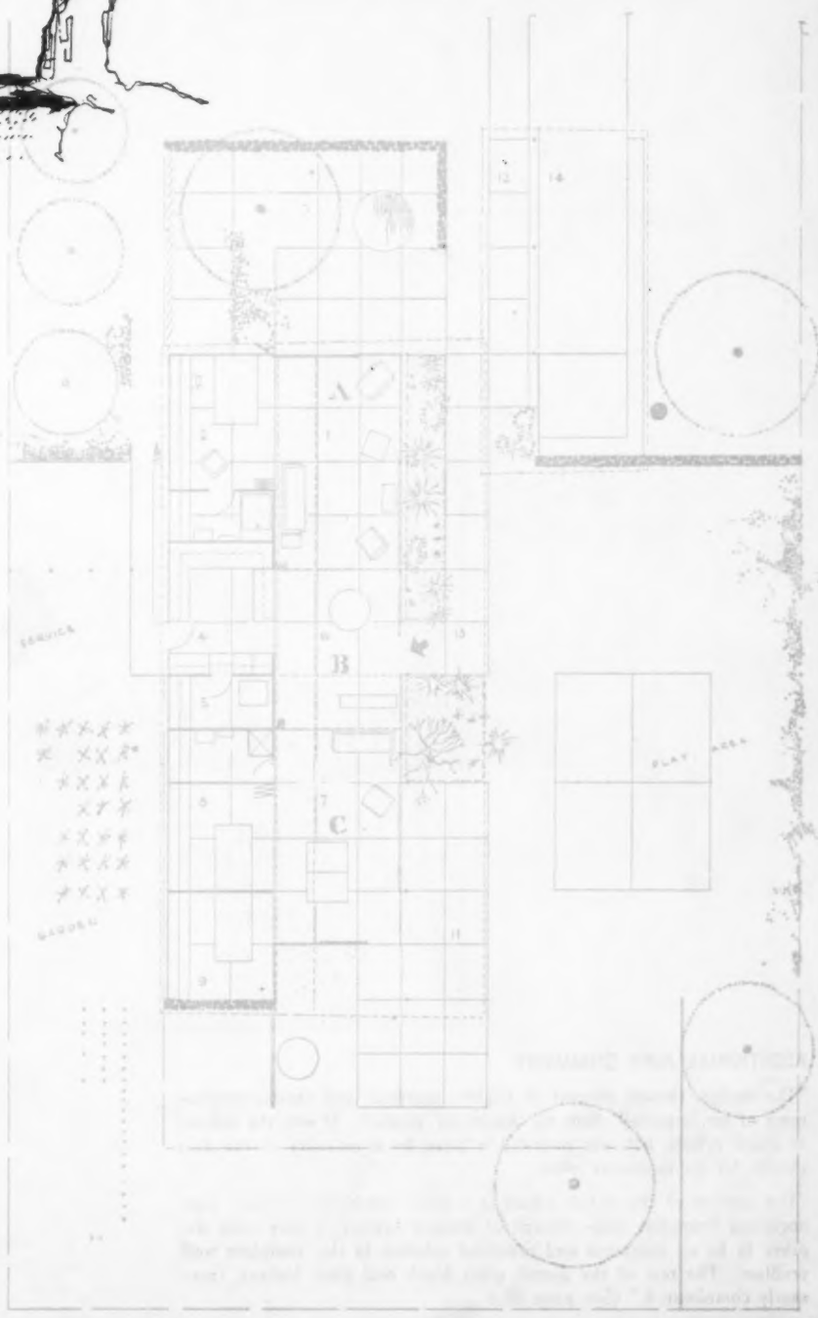


ADDITIONAL JURY COMMENT

"There was some argument whether this building would be unduly conspicuous, and the consensus was that it would be conspicuously good, though admittedly expensive. The house was criticized mainly for its too romantic approach to structural requirements and for a certain lack of privacy.

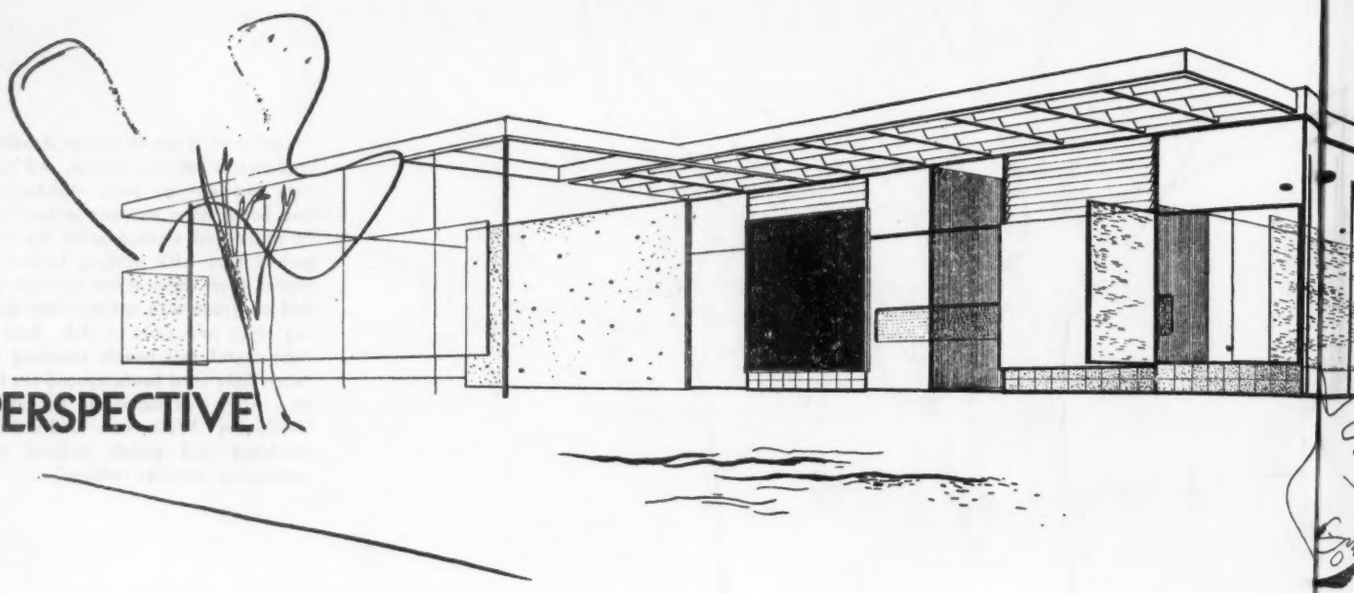
"The bent solex glass detail for the skylight (see page 92) was considered a practical and intelligent application of glass for its purpose under the conditions."

"Interior walls are of similar standardized panels painted neutral. All cabinets and storage units standardized and based on a ten-foot module. All furniture and storage units are light mobile type with nothing built-in or static. Floor construction concrete slab laid on grade with radiant floor heating pipes and coils in slab. Roof of light metal cell panels spanning between light steel bents, spaced ten feet on centers and supported by tubular V-columns. Walls non load-bearing. Insulated roof panels covered with corrugated asbestos roofing."



3rd RALPH RAPSON CHICAGO, ILL.

This design is intended for any locality in the southern half of the United States. The designer says, "This plan and the plot are an integrated unit. The plan is predicated on these basic considerations: that there is need for separate yet closely interlocking quarters for adults and growing children; that food preparation and its consumption are the 'heart' of the living activities and should form the interlocking link between the adult and children areas, thus evolving three basic areas with the possibility of one large uninterrupted space or three separate functional units; that the indoor and outdoor activities should be fused, with emphasis being laid on a healthy active type of living rather than a passive one."

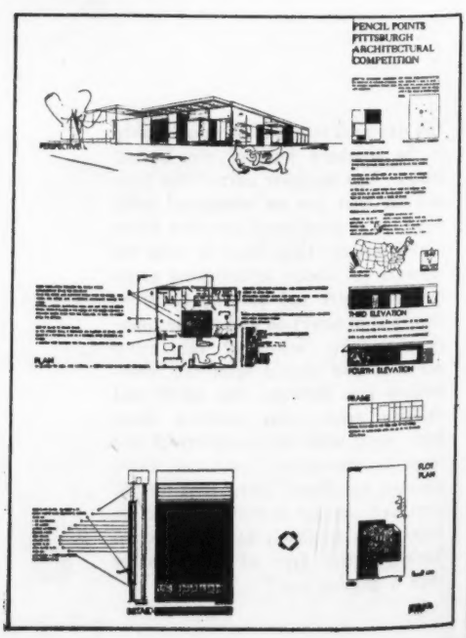


PERSPECTIVE

PLOT PLAN

The designer calls attention to cross-ventilation through the whole house, which is intended for the California climate. The house is based in part on studies in the field of abstract art, involving the manipulation of space by interpenetration, division, and the use of color combined with opaque, translucent, and transparent materials to control spatial light and shadows.

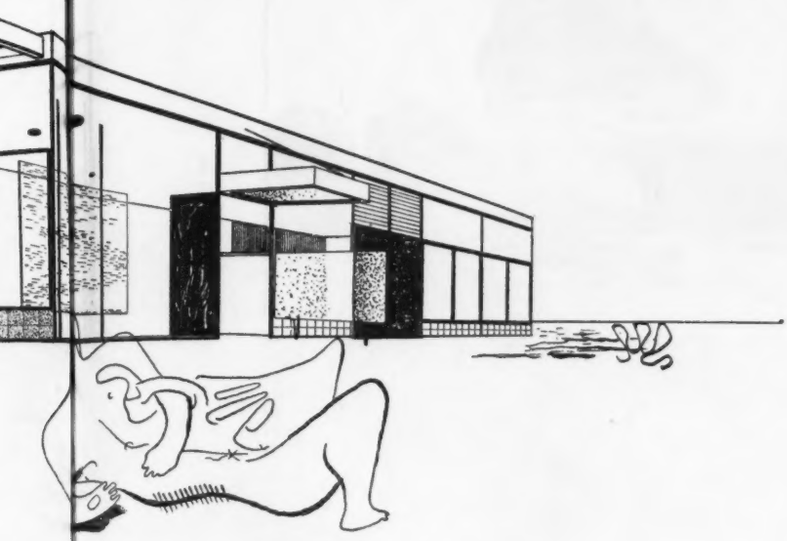
4th EDUARDO FERNANDO CATALANO
CAMBRIDGE, MASS.



ADDITIONAL JURY COMMENT

"The design, though elegant, is slightly overdone and seems somehow more of an 'imported' than an 'American' product. It was the subject of much debate but was awarded a prize by a majority of the Jury chiefly for its ingenious plan.

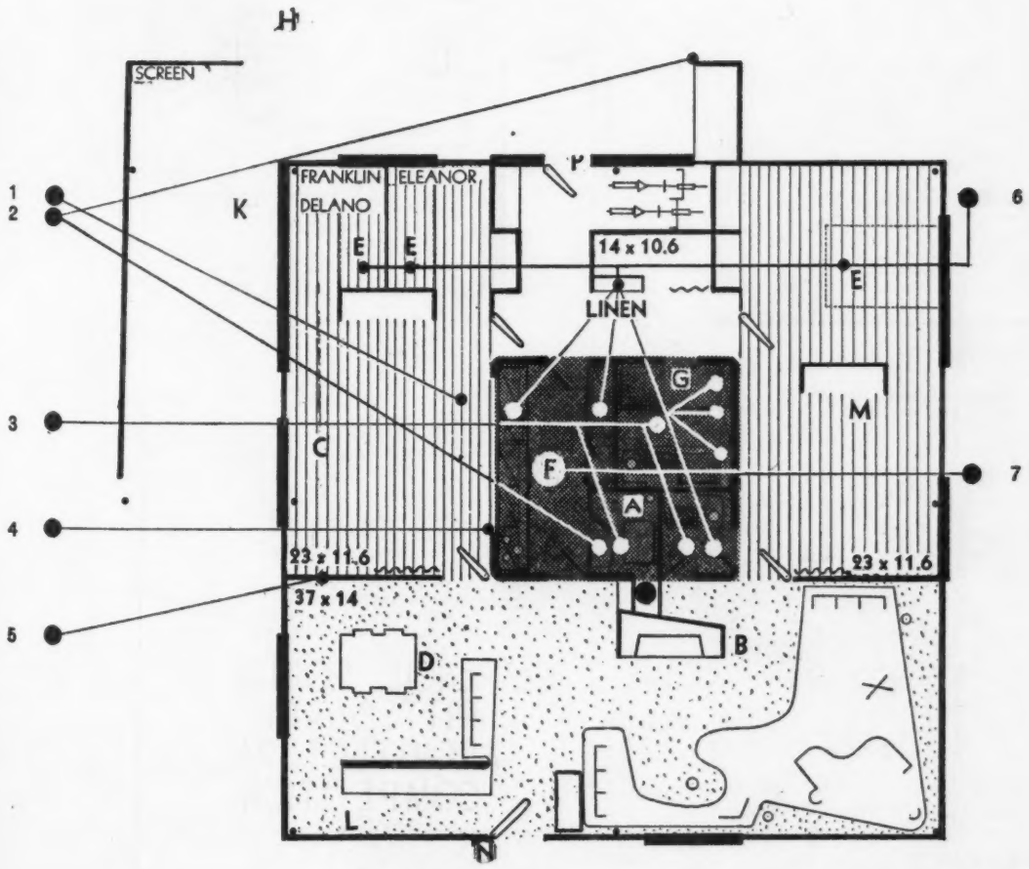
"The portion of the detail which is a glass sandwich—Carrara glass enclosing Foamglas slab—though at present expensive, may some day prove to be an ingenious and practical solution to the 'complete wall' problem. The rest of the detail, glass block and glass louvers, seems overly complicated." (See page 89.)



THIRD ELEVATION

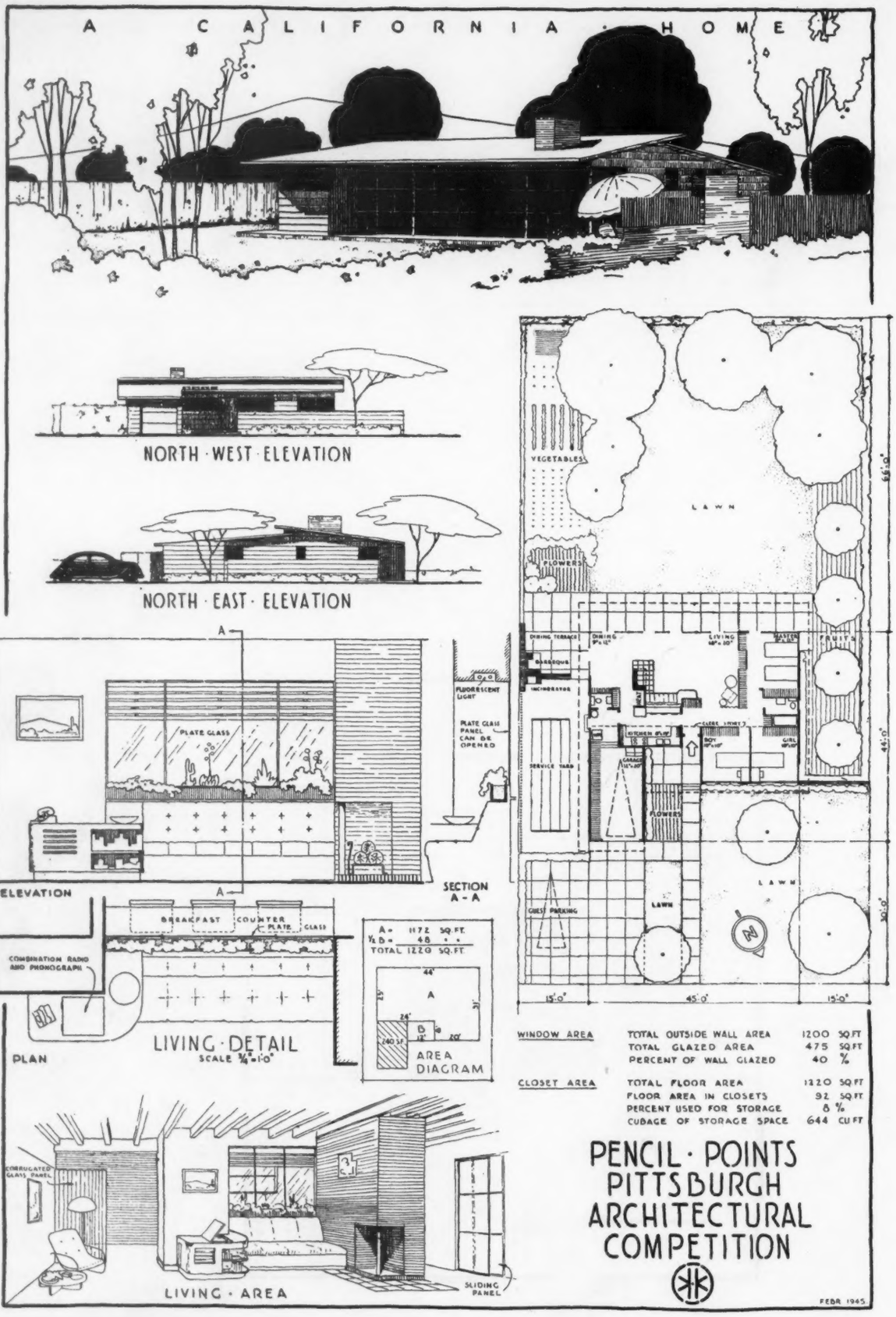
THE ELEVATIONS ARE BASED UPON THE DIVISION OF THE SURFACE OF A STANDARD STEEL FRAME, INTO SUBORDINATE RECTANGLES OF WHITE, BLACK AND PURE COLORS ACCORDING TO LITE REQUIREMENTS

FOURTH ELEVATION



KEY TO PLAN

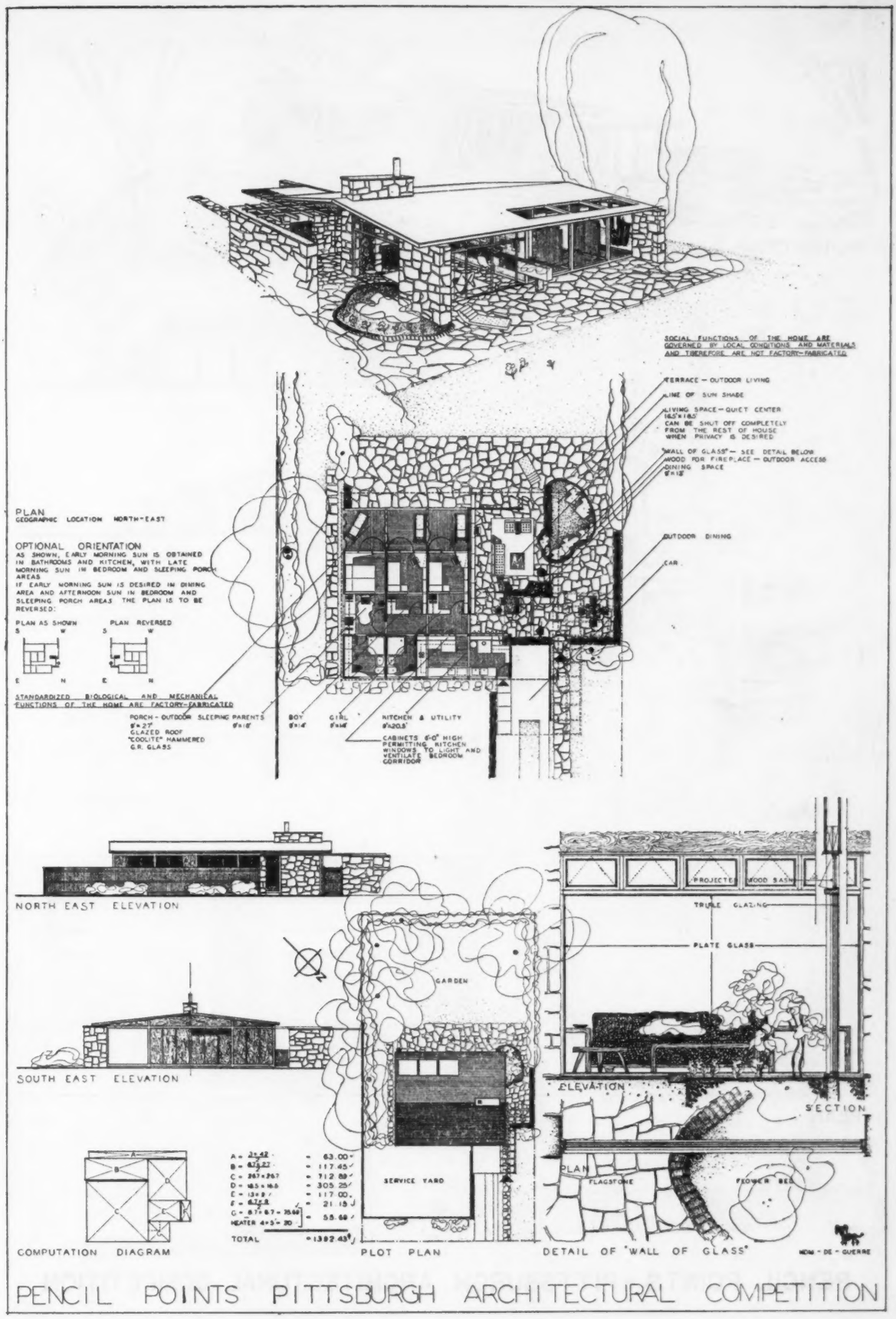
1. Supplementary space for breakfast. 2. Space for refuse and cleaning tools inside the house. Provision for refuse and gardening implements outside the house. 3. Kitchen, laundry, bathroom form one unit with the boiler room, which is placed in the middle of the house and has a common smoke stack with the fireplace, as well as access from the kitchen. 4. Uses of glass to create space. In the kitchen wall it produces an illusion of space and serves in a practical way as a control over children's activities. 5. A flexible view through this wall is regulated by curtains. 6. Laundry, bedrooms, bathroom, and ironing unit with easy access to linen supply. Separation between living and sleeping areas. Back door provides exclusive access to sleeping area. 7. Light from skylight. A Boiler. B Living room. C Study and place for children's games. D Dining room. E Bedroom. F Kitchen laundry 11.6 x 7.6. G Bathroom 6.6 x 7.9 4.6 x 4. H Garden. K Garage. L Interior gallery. M Dressing room. N Main entrance. P Rear entrance. R Street.



Highlights noted in this design for a California home; compact plan, minimum waste hall space to clean; economical to build and maintain; most partitioning made up of useful storage space; fine, large related living and dining space on southern garden front; side walls and windows thoughtfully worked out for privacy from neighbors; well planned plot, thoroughly put to use; clerestory for cross ventilation and lighting of bath, hall, and kitchen. Criticisms: kitchen not well placed for supervising children's outdoor play; exterior lacks "positive" character.

SM

KARL J. BELSER AND KAREL H. DEKKER LOS ANGELES, CALIF.

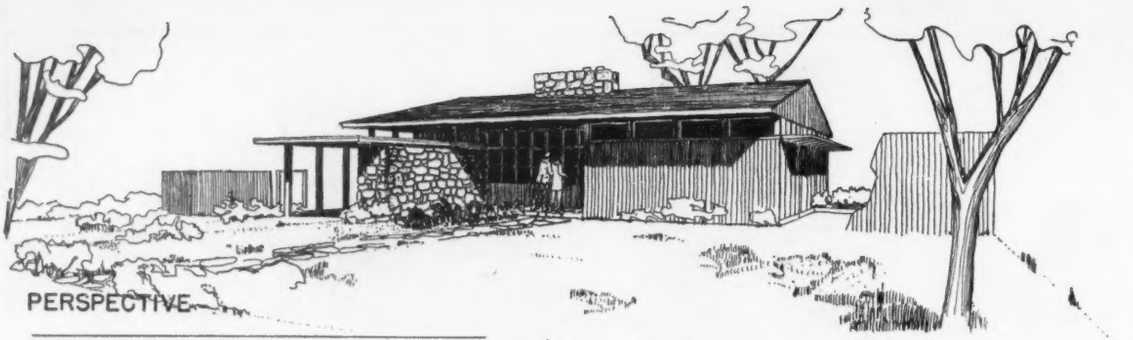

SOCIAL FUNCTIONS OF THE HOME ARE GOVERNED BY LOCAL CONDITIONS AND MATERIALS AND THEREFORE ARE NOT FACTORY-FABRICATED
TERRACE — OUTDOOR LIVING
LINE OF SUN SHADE
LIVING SPACE — QUIET CENTER 18.5'×18.5' CAN BE SHUT OFF COMPLETELY FROM THE REST OF HOUSE WHEN PRIVACY IS DESIRED
WALL OF GLASS* — SEE DETAIL BELOW WOOD FOR FIREPLACE — OUTDOOR ACCESS DINING SPACE 9'×18'
OUTDOOR DINING
CAR
PLAN
GEOGRAPHIC LOCATION NORTH-EAST
OPTIONAL ORIENTATION
AS SHOWN, EARLY MORNING SUN IS OBTAINED IN BATHROOMS AND KITCHEN, WITH LATE MORNING SUN IN BEDROOM AND SLEEPING PORCH AREAS.
IF EARLY MORNING SUN IS DESIRED IN DINING AREA AND AFTERNOON SUN IN BEDROOM AND SLEEPING PORCH AREAS THE PLAN IS TO BE REVERSED:
PLAN AS SHOWN
PLAN REVERSED
STANDARDIZED BIOLOGICAL AND MECHANICAL FUNCTIONS OF THE HOME ARE FACTORY-FABRICATED
PORCH - OUTDOOR SLEEPING PARENTS 9'×21' GLAZED ROOF "COOLITE" HAMMERED G.R. GLASS 9'×18'
BOY 9'×14'
GIRL 9'×14'
KITCHEN & UTILITY 9'×20.5'
CABINETS 5'-0" HIGH PERMITTING KITCHEN WINDOWS TO LIGHT AND VENTILATE BEDROOM CORRIDOR
NORTH EAST ELEVATION
SOUTH EAST ELEVATION
GARDEN
SERVICE YARD
COMPUTATION DIAGRAM
A = 21.42 = 63.00
B = 6.5×2.7 = 117.45
C = 26.7×26.7 = 712.89
D = 18.5×16.5 = 305.25
E = 13×9 = 117.00
F = 6.7×3 = 21.15
G = 8.7×6.7 = 15.66 = 55.68
HEATER 4×5 = 20
TOTAL = 1382.43
PLOT PLAN
PROJECTED WOOD SASH
TRIPLE GLAZING
PLATE GLASS
ELEVATION
SECTION
PLAN
FLAGSTONE
FLOWER BED
DETAIL OF "WALL OF GLASS"
HENRI-DE-GUERRE

PENCIL POINTS PITTSBURGH ARCHITECTURAL COMPETITION

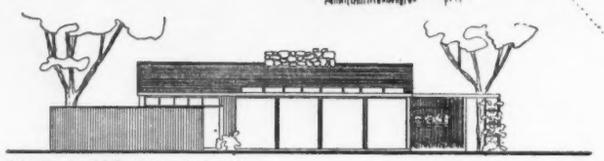
ALEXIS DUKELSKI
WEST LOS ANGELES, CALIF.

SM

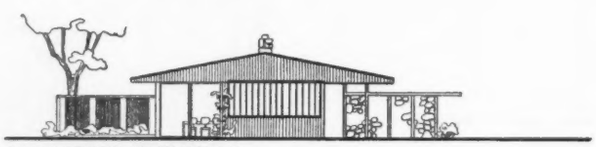
"The plan has many delightful ideas," one juror said, "but the designer made it most difficult for the jury to discover the good points by much too much complicated indication." Among the good points: outdoor porches off the bedroom suites (the latter seem cramped in area, however); the walled outdoor dining room for use in summer (the house is for the Northeast); the "human quality" of the design; the basic economy of arrangement for a normal family's activities; provisions for privacy. "Too much stone" on both horizontal and vertical planes was a criticism.



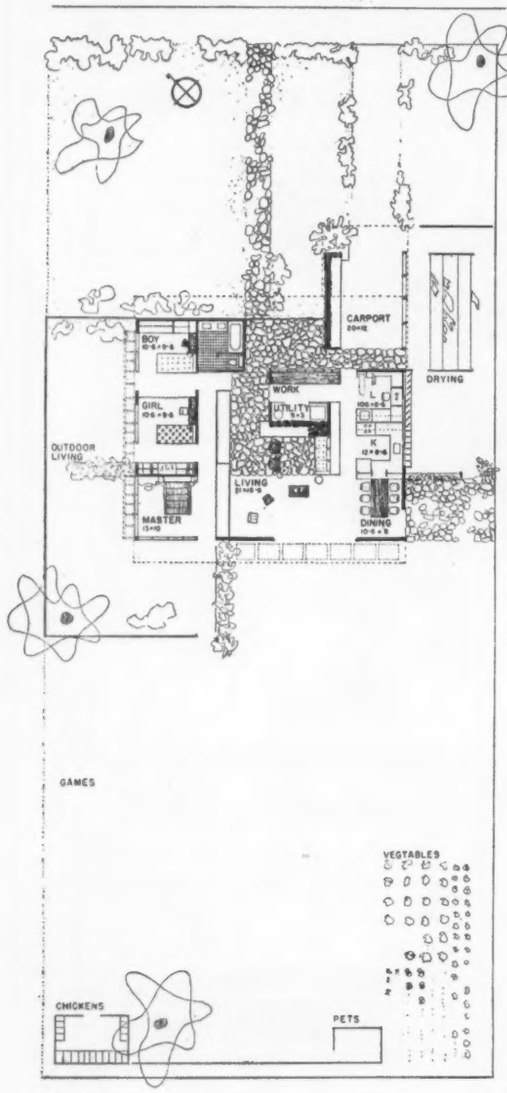
PERSPECTIVE



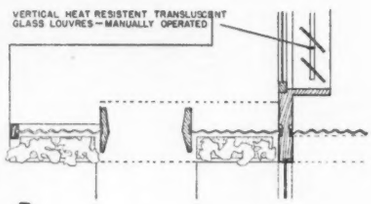
SOUTH WEST ELEVATION



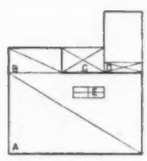
SOUTH EAST ELEVATION



PLAN



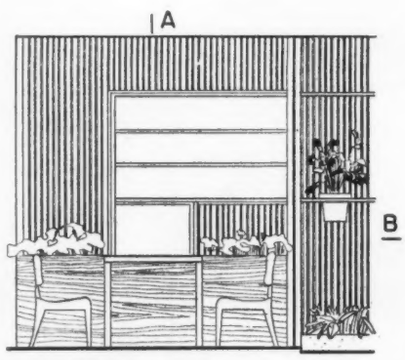
B



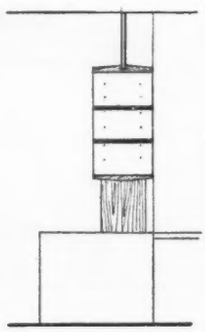
- A 44×27- = 1188
- B 175×85 = 149
- C (½)13×8 = 52
- D (½)14×3 = 21
- E 10 3 = 30

TOTAL = 1380- SQFT

COMPUTATION



DETAIL



A

REGION: NORTH-EAST

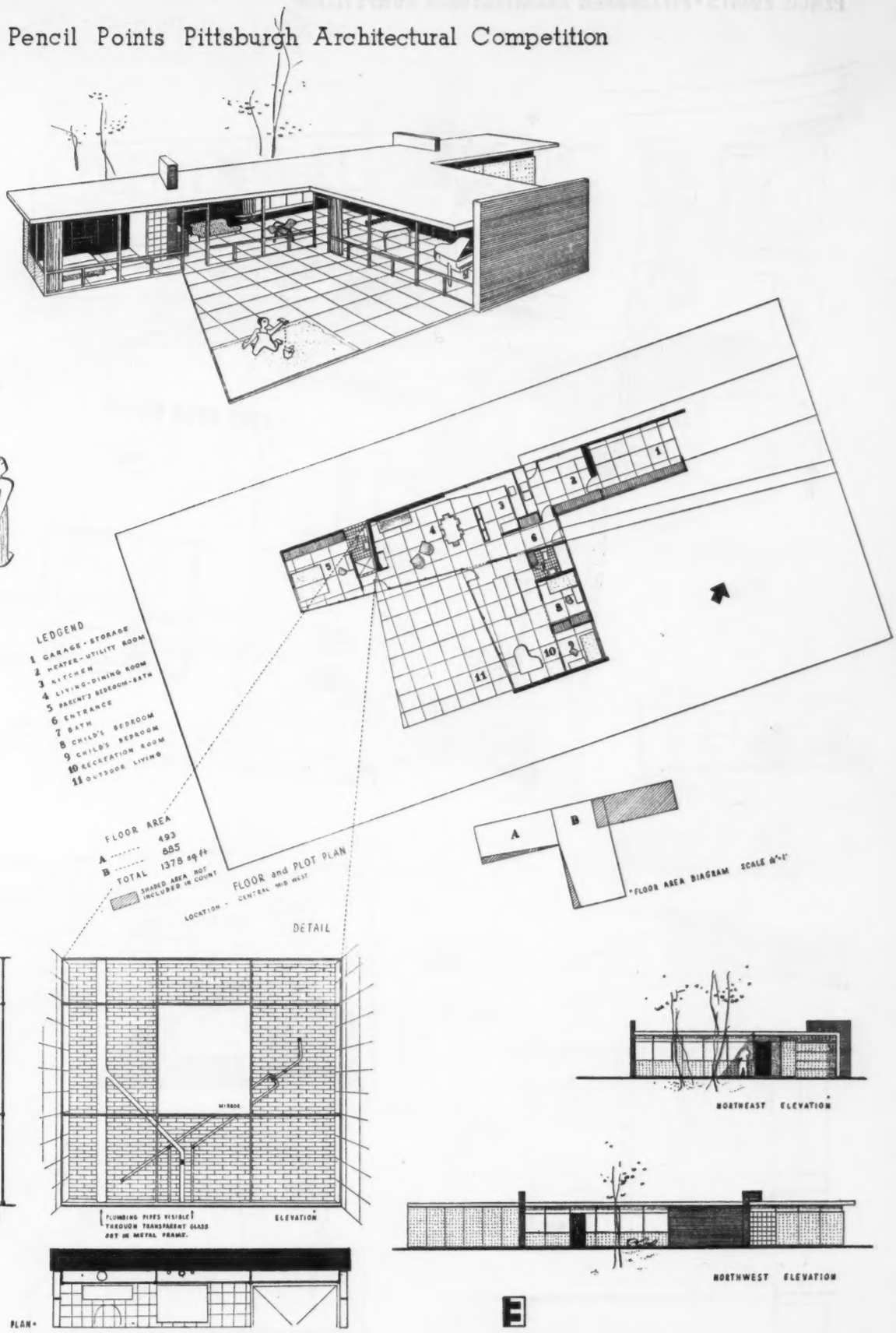
PENCIL POINTS - PITTSBURGH ARCHITECTURAL COMPETITION

The one that just missed a prize award. The best of several drawings that used a similar basic plan, the design was admired by the jury for its domestic quality, the economical arrangement of living, kitchen-utility, and sleeping areas, and the simple, unaffected approach to the problem. Criticized were the many shapes and sizes of windows which, some jurors felt, resulted in lack of harmony. Arrangement of plot and relation of outdoor areas to separate indoor functions were praised. For the Northeast.

SM

LEON HYZEN AND ALLMON FORDYCE NEW YORK, N. Y.

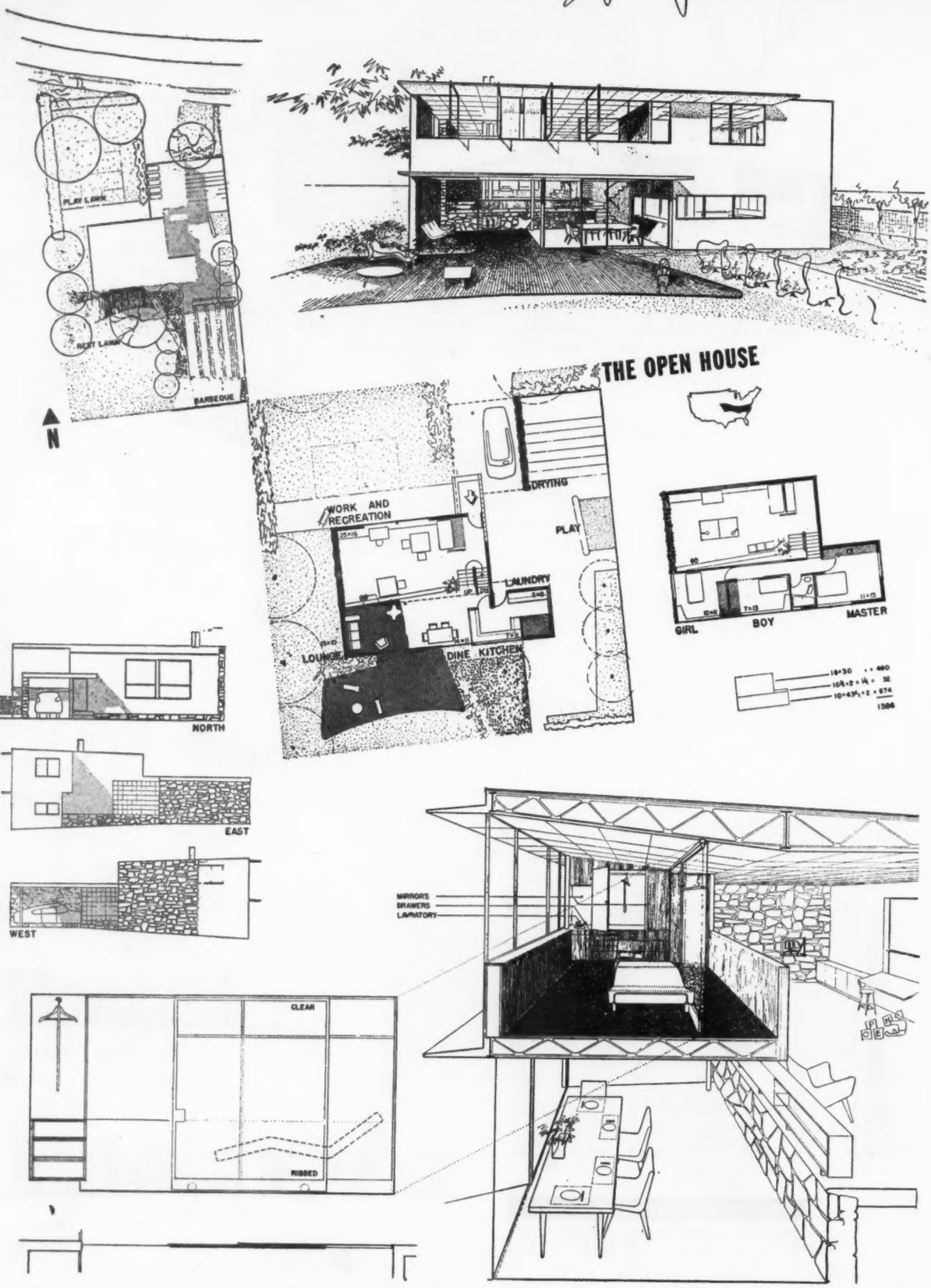
Pencil Points Pittsburgh Architectural Competition



STANLEY A. KAZDAILIS
CHICAGO, ILL.

SM

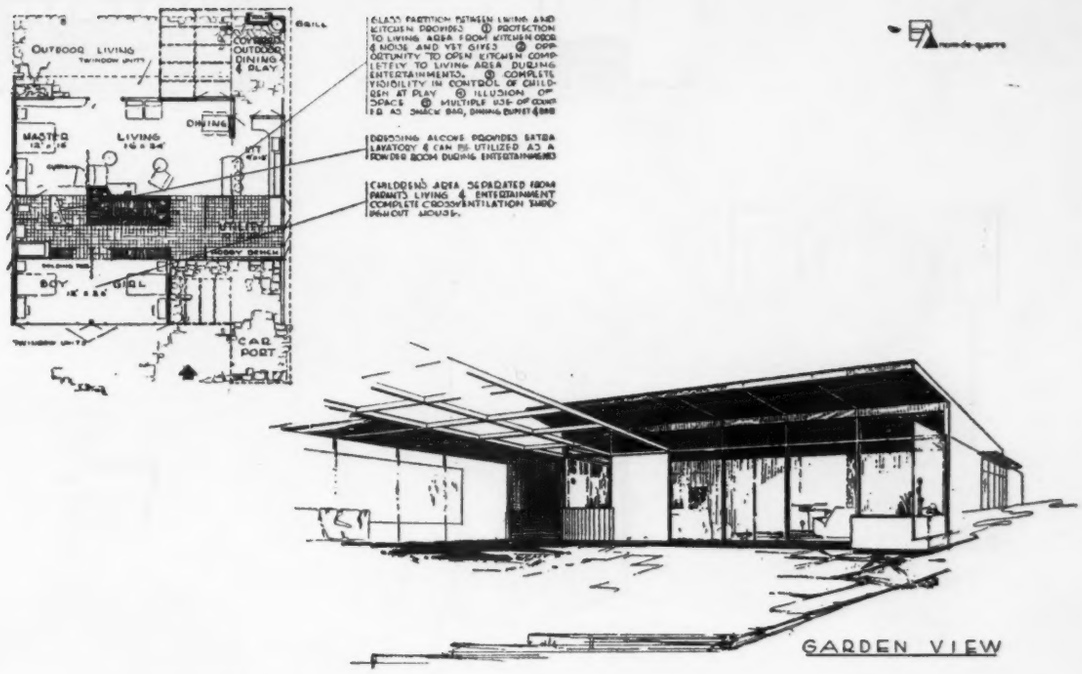
Things admired in this design for living in the central Midwest were the separate provisions for adult and children's needs, including physical separation of the bedrooms; the domestic scale of the design and the simple exterior character. Things questioned or deplored: the service area was not planned for child supervision; poor disposition of land, with unnecessarily wasted front lawn; and (lacking any plan indication to the contrary) no provision for privacy from view of next-door neighbors. The detail of open plumbing, openly arrived at, raised several eyebrows.

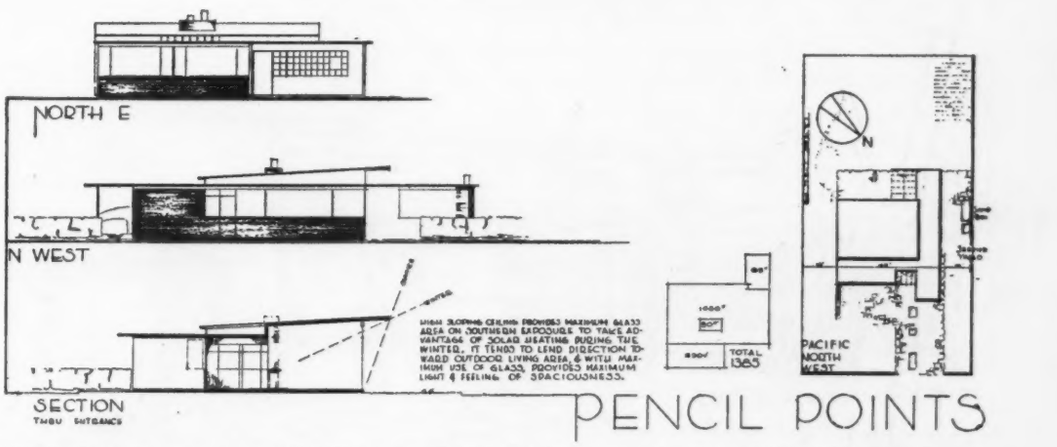


Designed for the central eastern states, this scheme on three half-levels results in a small house with an extraordinary sense of spaciousness; but, as one juror put it, despite the fact that the designer specified acoustical surface treatments, "the lounge and the children's bedrooms could never be quiet if the work and recreation area was used intensively enough to justify the amount of space given to it." Also criticized was what appears to be the quite arbitrary introduction of stonework on exterior walls. Location of family rooms toward rear garden would ensure privacy.

SM

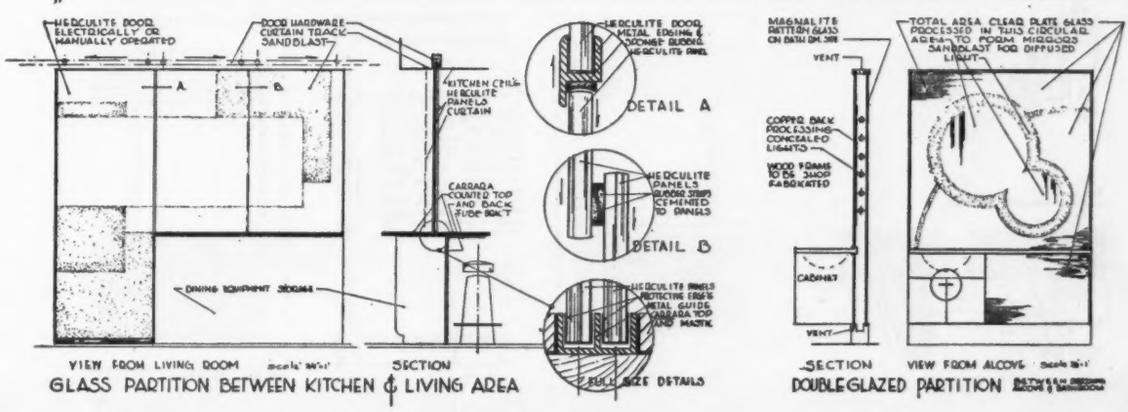
OLIVER LUNDQUIST
WASHINGTON, D. C.


OUTDOOR LIVING
COVERED OUTDOOR DINING & PLAY
MASTER
LIVING
DINING
KITCHEN
BOY
GIRL
CAR PORT
GLASS PARTITION BETWEEN LIVING AND KITCHEN PROVIDES ① PROTECTION TO LIVING AREA FROM KITCHEN ODOR & NOISE AND YET GIVES ② OPPORTUNITY TO OPEN KITCHEN COMPLETELY TO LIVING AREA DURING ENTERTAINMENTS. ③ COMPLETE VISIBILITY IN CONTROL OF CHILDREN AT PLAY ④ ILLUSION OF SPACE ⑤ MULTIPLE USE OF COUNTER AS SNACK BAR, DINING BUFFET & BAR
DRESSING ALCOVE PROVIDES SATBA LAVATORY & CAN BE UTILIZED AS A POWDER ROOM DURING ENTERTAINMENTS
CHILDRENS AREA SEPARATED FROM PARENTS LIVING & ENTERTAINMENT COMPLETE CROSSVENTILATION THRU PANEL OUT ACOUSTIC
GARDEN VIEW


NORTH E
N WEST
SECTION
HIGH SLOPING CEILING PROVIDES MAXIMUM GLASS AREA ON SOUTHERN EXPOSURE TO TAKE ADVANTAGE OF SOLAR HEATING DURING THE WINTER. IT TENDS TO LEND DIRECTION TOWARD OUTDOOR LIVING AREA, & WITH MAXIMUM USE OF GLASS, PROVIDES MAXIMUM LIGHT & FEELING OF SPACIOUSNESS.
TOTAL 1365
PACIFIC NORTH WEST

PENCIL POINTS

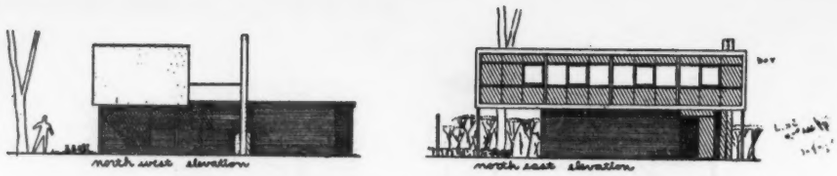
PITTSBURGH ARCHITECTURAL COMPETITION

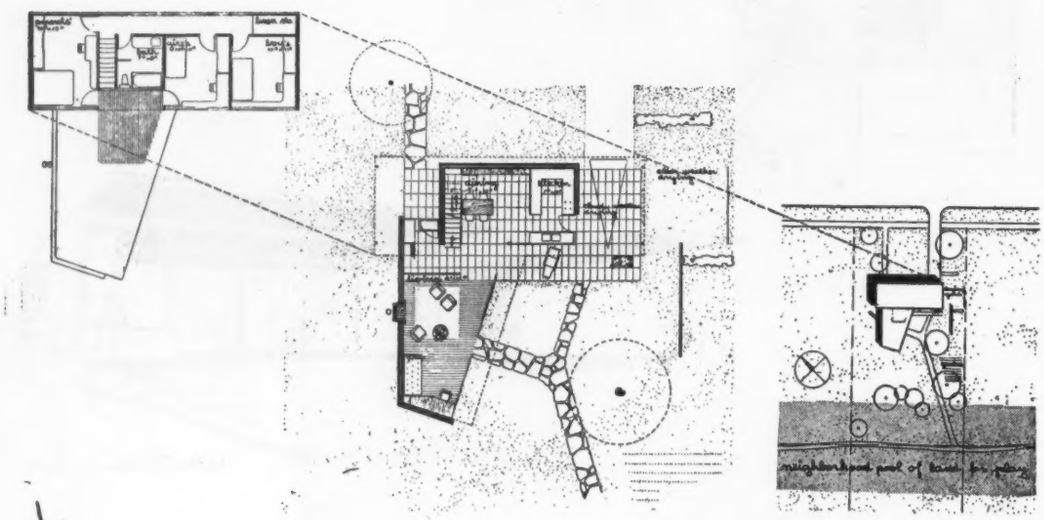

HERCULITE DOOR ELECTRICALLY OR MANUALLY OPERATED
DOOR HARDWARE CURTAIN TRACK SANDBLAST
A
B
KITCHEN CEILING
HERCULITE PANELS CURTAIN
CARRARA COUNTER TOP AND BACK SPLASH
DINING EQUIPMENT BELOW
HERCULITE DOOR METAL EDGING & CONCRETE BUDDING HERCULITE PANEL
DETAIL A
HERCULITE PANELS BLOCKED STRIPS CEMENTED TO PANELS
DETAIL B
HERCULITE PANELS PROTECTIVE FRAMES METAL GUIDE CARRARA TOP AND MASTIC
FULL SIZE DETAILS
VIEW FROM LIVING ROOM
SECTION
GLASS PARTITION BETWEEN KITCHEN & LIVING AREA
MAGNALITE PATTERN GLASS ON DATA DR. 3018
VENT
COPPER BACK PROCESSING CONCEALED LIGHTS
WOOD FRAME TO BE SHOP FABRICATED
CABINET
VENT
TOTAL AREA CLEAR PLATE GLASS PROCESSED IN THIS CIRCULAR AREA TO FORM MIRRORS SANDBLAST FOR DIFFUSED LIGHT
SECTION
VIEW FROM ALCOVE
DOUBLEGLAZED PARTITION

SM

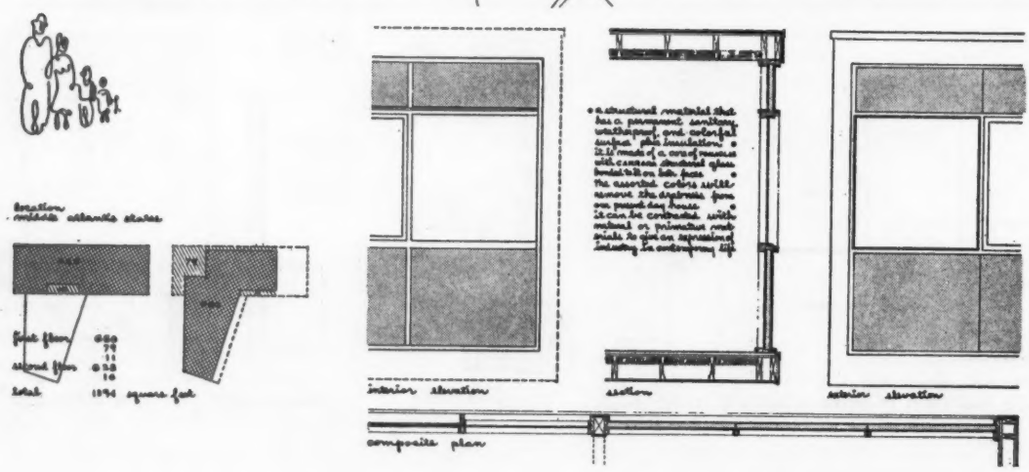
CHARLES G. MacDONALD
CAMBRIDGE, MASS.

Compact and convenient, this Pacific Northwest house was designed for economical construction. Main openings occur either toward front or rear; windows toward neighbors are all in utility areas. Master sleeping room, partitioned by curtain, becomes increased daytime living space; panel between children's rooms folds back to form indoor playroom. Outdoor play space poorly related to children's rooms, on opposite side of the house.





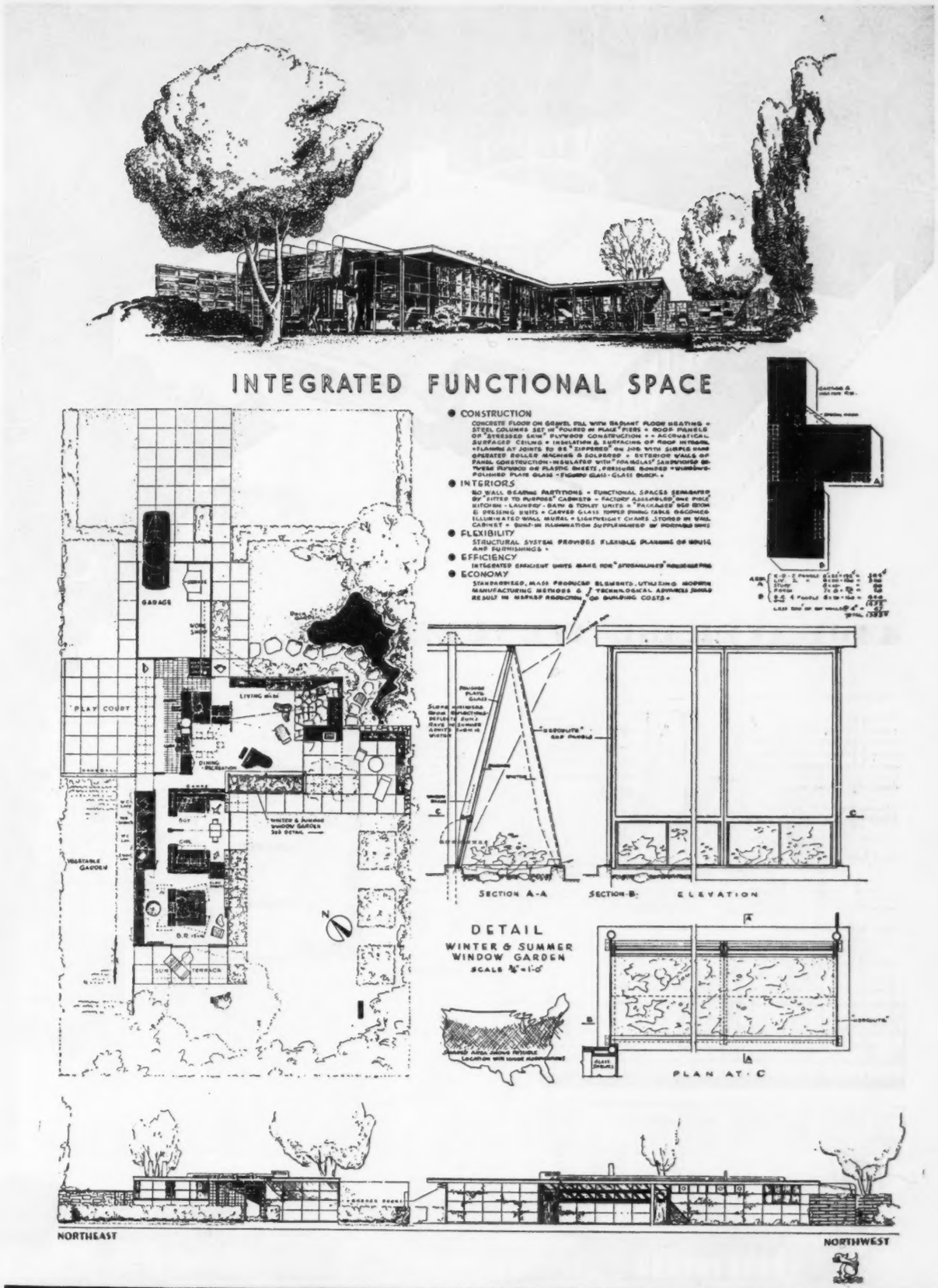
pencil points - pittsburgh architectural competition



Main rooms sheltered from street and northwest by barrier walls on first floor and (on second) by hallway location; toward the southeast, walls are glazed. Splayed living room wall increases southern exposure; screen fence gives privacy from neighbors. Kitchen has full view of terrace and yard. Abbreviated partitioning limits indoor privacy but simplifies housework. Bedrooms have desk and shelf space as well as closets; the deck is for sunbathing. Storage and heater in basement. Middle Atlantic climate.

SM

CHARLES D. WILEY
BIRMINGHAM, MICH.

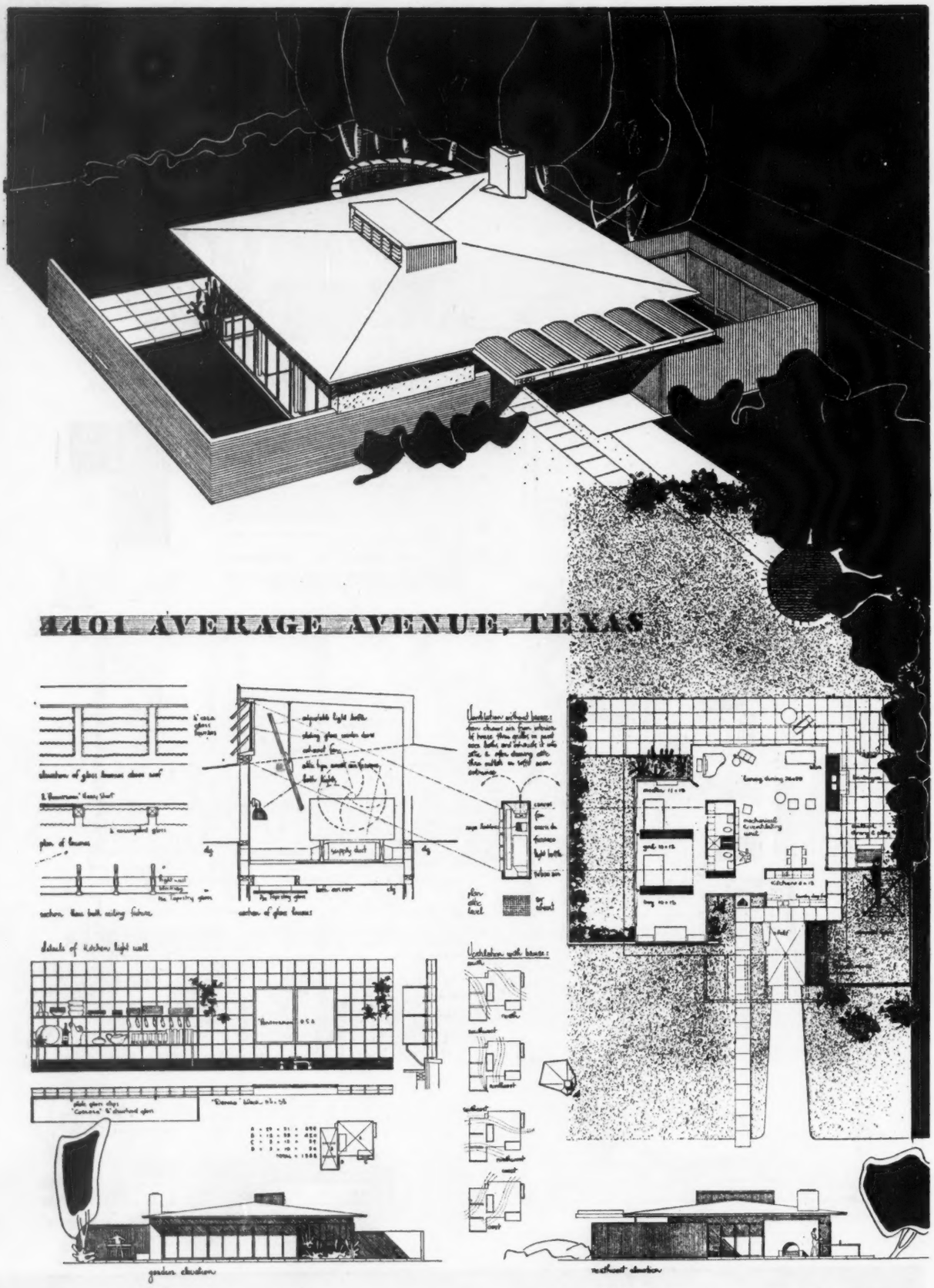


PENCIL POINTS "PITTSBURGH" ARCHITECTURAL COMPETITION

ELMER BABB
CLEVELAND, OHIO

M

Planned for construction (with modification) throughout the central U. S., this scheme organizes all main living rooms around south and garden exposures. A sensible provision is a separate children's playcourt, under direct supervision from kitchen; main living room and outdoor terrace, well screened from the neighbors. Circulation from entrance door to bedroom wing, however, seems unnecessarily awkward and circuitous.



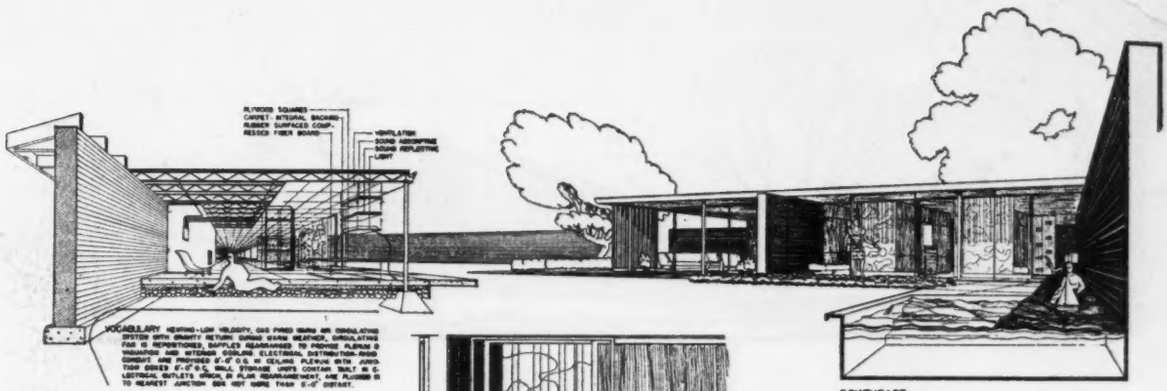
4401 AVERAGE AVENUE, TEXAS

PENCIL POINTS PITTSBURG ARCHITECTURAL COMPETITION

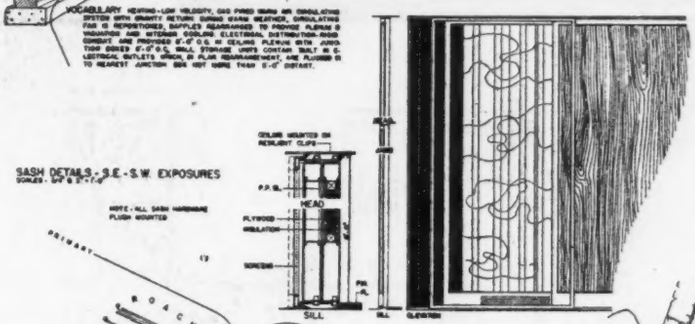
Location of entrance provides direct circulation to living area, kitchen, and bedroom wing. Minimum partitioning reduces housekeeping drudgery, while central location of baths shields children's bedrooms from living room sounds. Roof overhangs precisely calculated to screen out excessive sun. Exhaust fan draws house air through grilles above baths into plenum; hence into attic space and eventually to outlet in roof soffit near entrance. Good general storage space along garage wall. Designed for Texas climate.

M

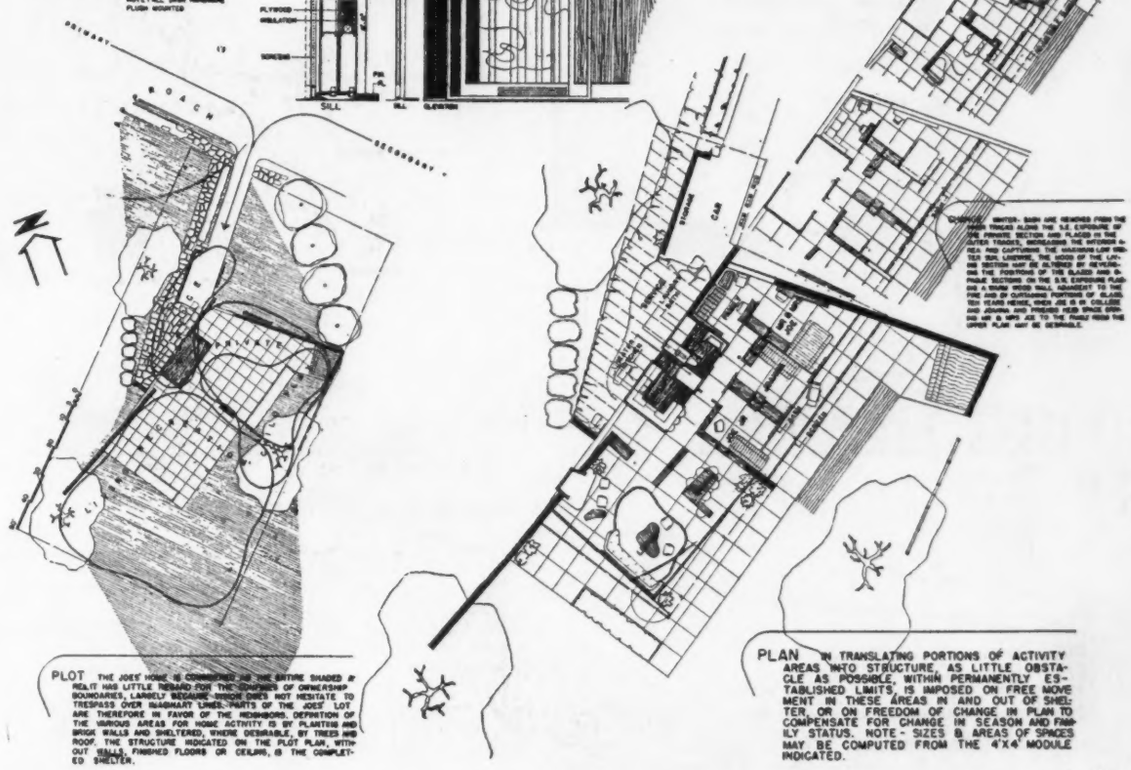
DONALD BARTHELME
HOUSTON, TEX.



SOUTHEAST



SASH DETAILS - S.E. - S.W. EXPOSURES

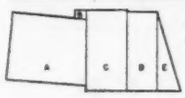


PLOT THE JOES' HOME IS COMMONPLACE AS THE SATIRE SHADED IN REALITY HAS LITTLE REGARD FOR THE NICETIES OF OWNERSHIP BOUNDARIES, LARGELY BECAUSE NEIGHBORS DOES NOT HESITATE TO TRESPASS OVER IMAGINARY LINES. PARTS OF THE JOES' LOT ARE THEREFORE IN FAVOR OF THE NEIGHBORS. DEFINITION OF THE VARIOUS AREAS FOR HOME ACTIVITY IS BY PLANTING AND BRICK WALLS AND SHELTERED, WHERE DESIRABLE, BY TREES AND ROOF. THE STRUCTURE INDICATED ON THE PLOT PLAN, WITHOUT WALLS, FINISHED FLOORS OR CEILING, IS THE COMPLETED SHELTER.

PLAN IN TRANSLATING PORTIONS OF ACTIVITY AREAS INTO STRUCTURE, AS LITTLE OBSTACLE AS POSSIBLE, WITHIN PERMANENTLY ESTABLISHED LIMITS, IS IMPOSED ON FREE MOVEMENT IN THESE AREAS IN AND OUT OF SHELTER, OR ON FREEDOM OF CHANGE IN PLAN TO COMPENSATE FOR CHANGE IN SEASON AND FAMILY STATUS. NOTE - SIZES & AREAS OF SPACES MAY BE COMPUTED FROM THE 4'X4' MODULE INDICATED.

NORTHEAST NORTHWEST

PENCIL POINTS — PITTSBURGH ARCHITECTURAL COMPETITION



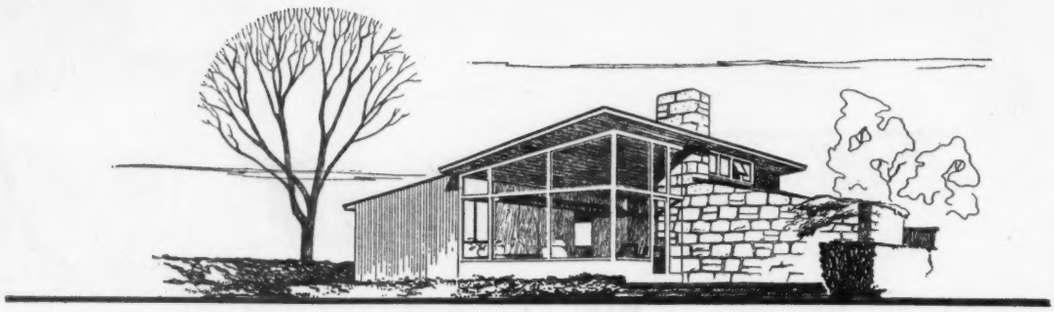
A = 22'3 25.25'+27.25' / 2 = 975.5 sq.ft.
B = 4X5 = 12 sq.ft.
C = 14X27 = 378 sq.ft.
D = 8X10 = 280 sq.ft.
E = 5.5X8 / 2 = 104 sq.ft.
Total 1539.5 SQ.FT.

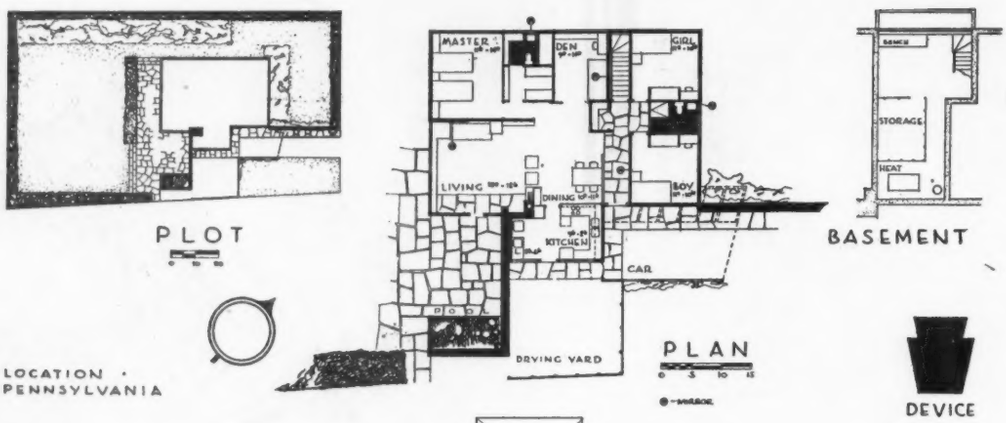
LOCATION - JACKSON, MISSISSIPPI U.S.A.

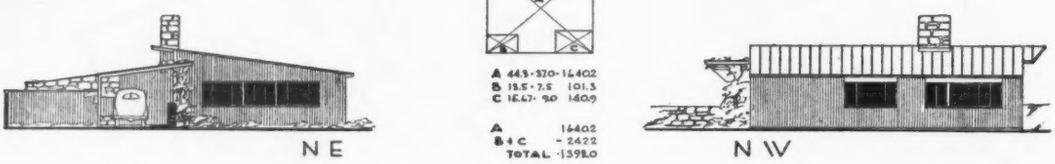
JANUARY	AVERAGE TEMP.	48.0° F.
JULY	" "	81.0° F.
GROWING SEASON		234 DAYS
ANNUAL	CLEAR	171 "
"	PART CLOUDY	93 "
"	"	101 "
"	PRECIPITATION	51.3 IN.
"	SNOWFALL	2.1 "
SUMMER	WIND	SOUTH
WINTER	"	NORTH

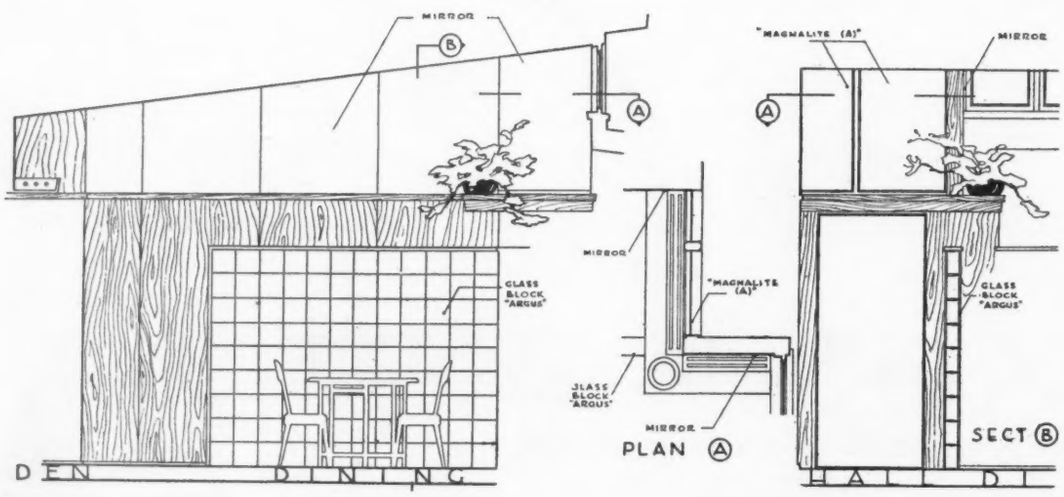
MAJ. THOMAS J. BIGGS, C.E.
ABERDEEN PROVING GROUND, MD.

Windows and screens of this Mississippi house are supported in a pair of tracks bordering garden frontages. In winter, screens are removed and window panels placed in the outer tracks, increasing interior living space and luring maximum sun within. Cleverness of concept has resulted in rather forced room shapes, as in parents' room; thoughtful provisions include future partition rearrangements to suit changed family needs.







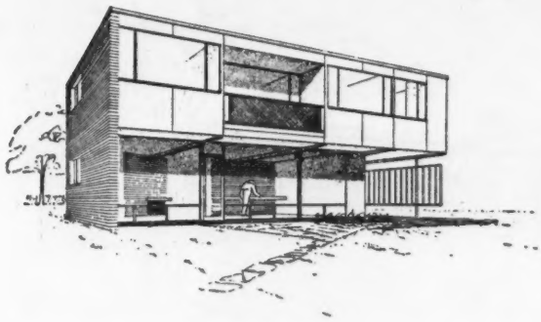


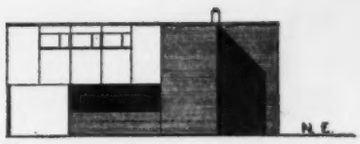
PENCIL POINTS · PITTSBURGH ARCHITECTURAL COMPETITION

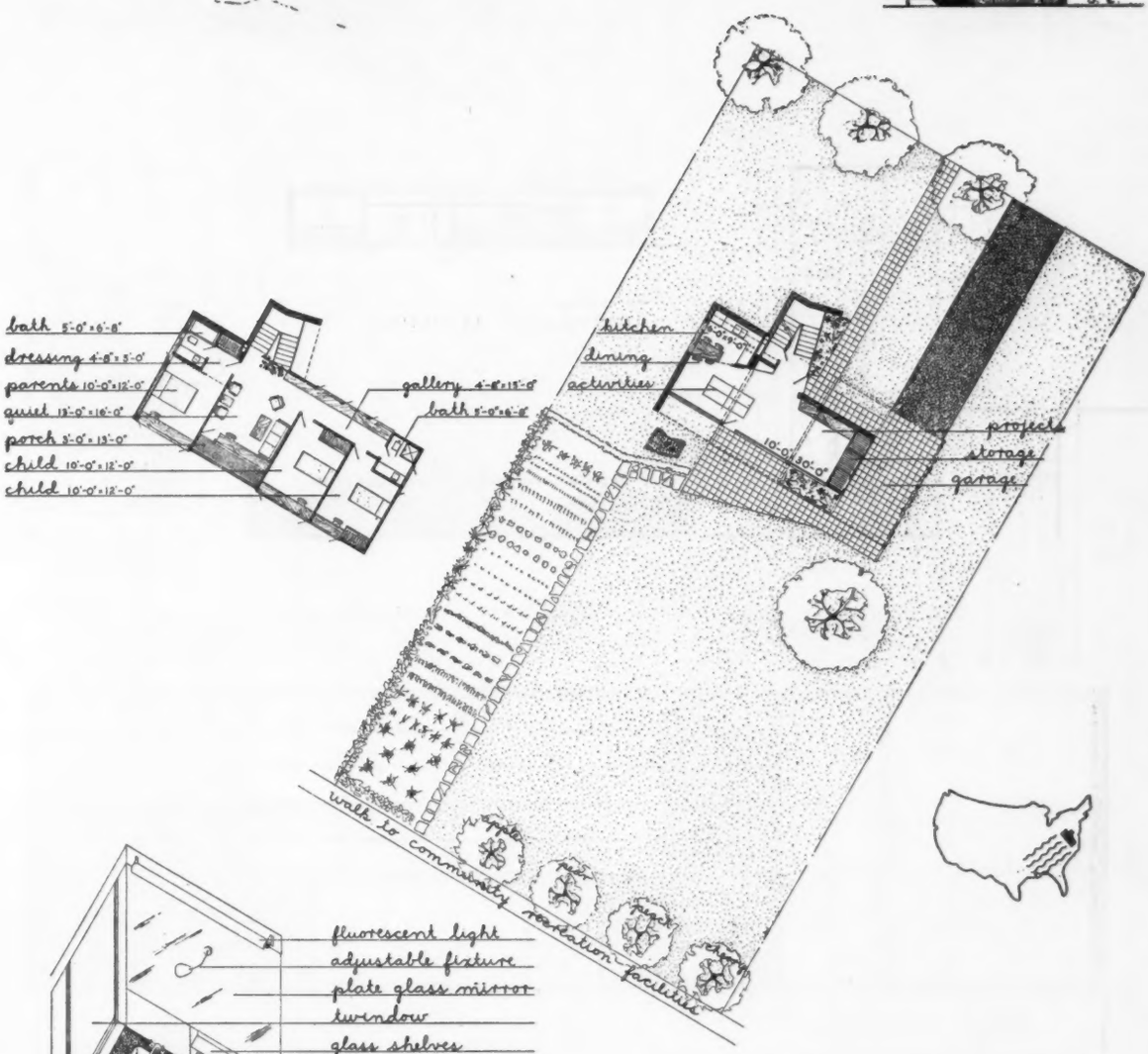
In this house designed for Pennsylvania, the arrangement of the entrance hall and stair to the basement effectively separates children's rooms from living quarters. The huge corner window walls flood living area with light and sun, automatically controlled by roof projection; interior corner placement of dining space, although lighted by clerestory and borrowed light from hallway, seems unfortunate; the efficient kitchen-laundry might also have been better placed for serving terrace and supervision of play.

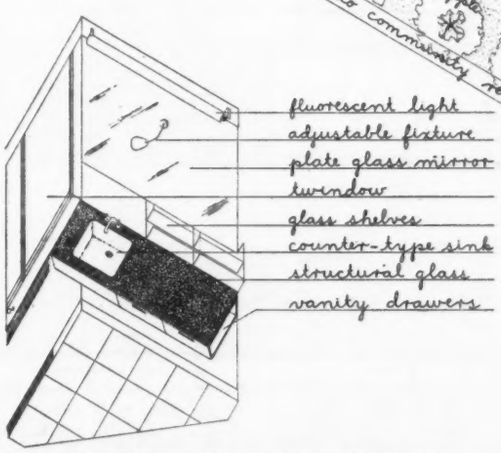
M

BERNARD L. CAMPBELL
PLAINFIELD, N. J.

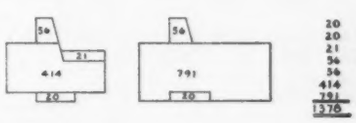








BATHROOM DETAIL 3/4"



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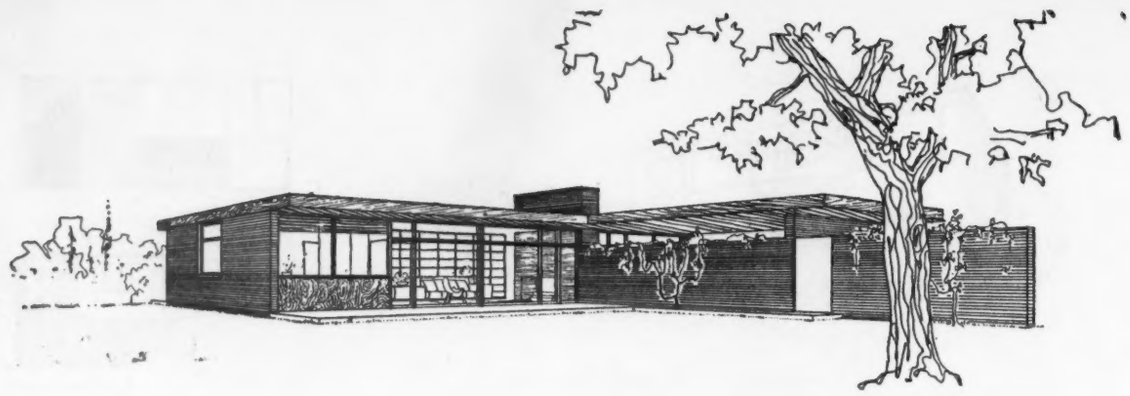
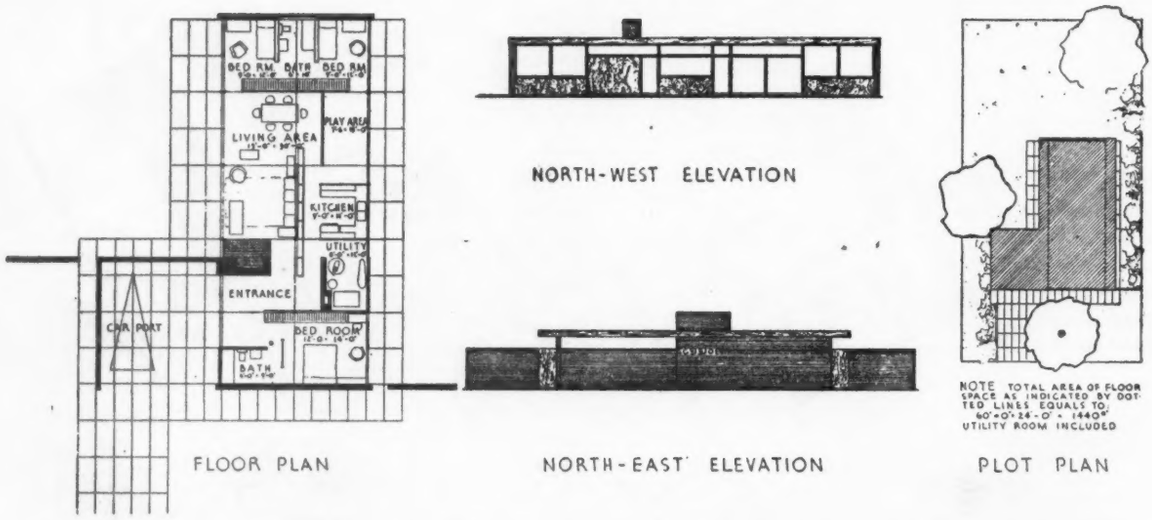
PENCIL POINTS PITTSBURGH ARCHITECTURAL COMPETITION

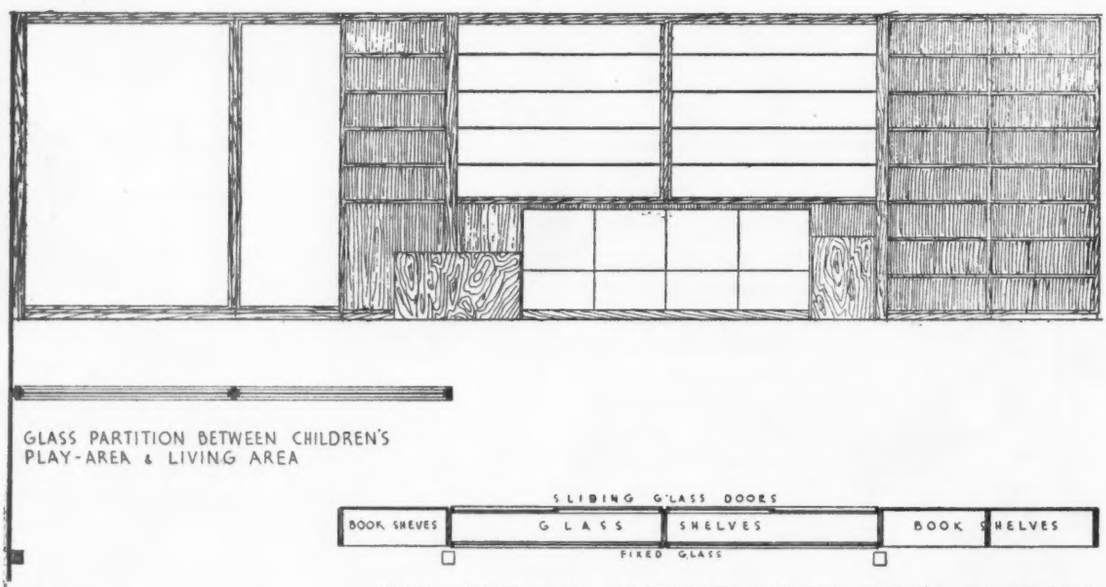
W. BROOKS CAVIN
SILVER SPRING, MD.

M

In this two-story solution (leaving maximum land for outdoor living), planned for the middle Atlantic states, interior living space is divided into dining-kitchen, and play space on the ground floor, and a quiet family sitting room upstairs. The latter seems too enclosed; one end is merely a passage which children would have to use to reach bedrooms. The first floor suffers by too great recessing to gain overhangs at front and back; also exterior lacks "human quality" found in some of the other designs.







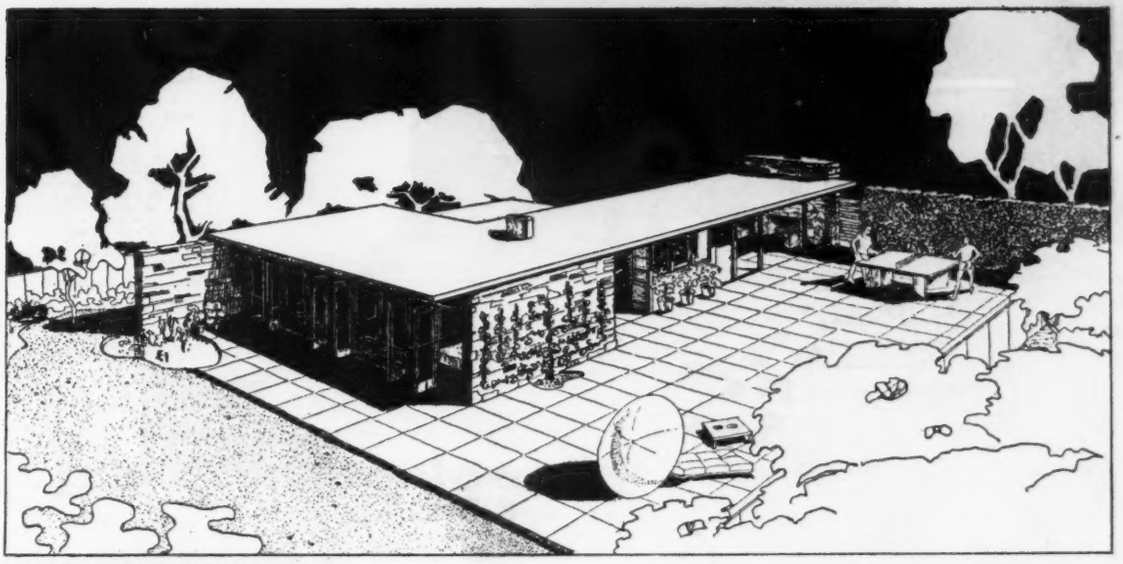
PLAN - BOOK CASE & GLASS CASE BETWEEN KITCHEN & LIVING AREA

PENCIL POINTS PITTSBURGH - ARCHITECTURAL COMPETITION

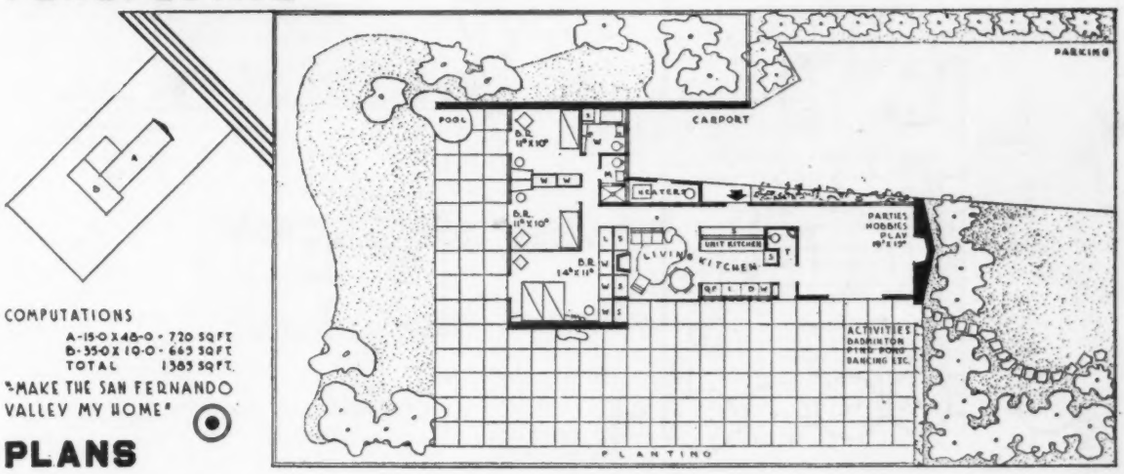
Non-bearing interior divisions are made up of storage units or incidental screens which can be arranged with relative ease. The children's play area may be supervised either from the kitchen or (through a glass screen) from the dining end of the living area. Separation of adults' bedroom and children's quarters would appeal to many; placement of the children's rooms just the other side of the wall of the living area, however, suggests noise difficulties. The plan fails to indicate how the owners would obtain privacy from near neighbors. Designed for northern California.

M

C. N. CHAU
CHICAGO, ILL.



PERSPECTIVE

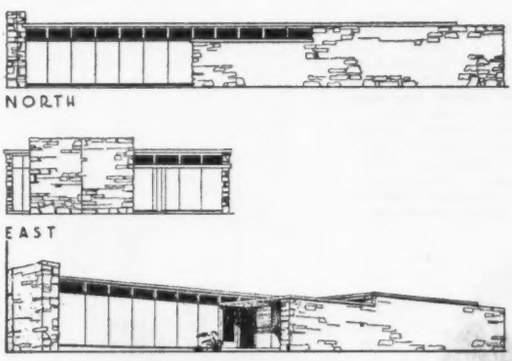


COMPUTATIONS

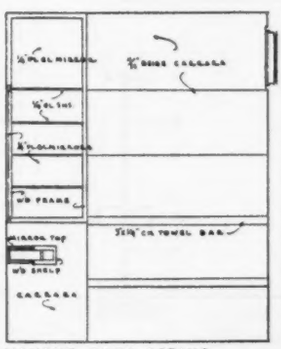
A-15-0 X 48-0 = 720 SQ FT
B-35-0 X 19-0 = 665 SQ FT
TOTAL 1385 SQ FT.

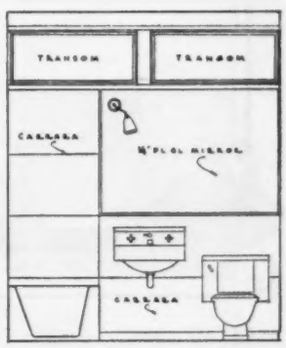
"MAKE THE SAN FERNANDO VALLEY MY HOME"

PLANS



ELEVATIONS





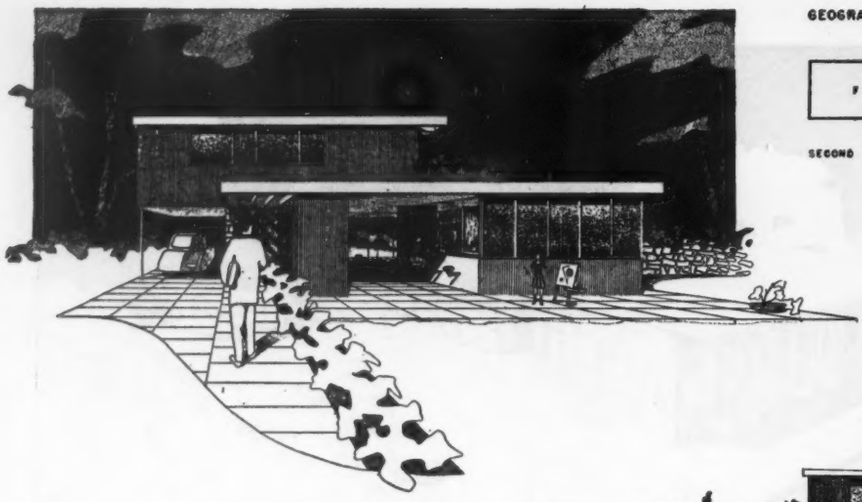
DETAILS

PENCIL POINTS PITTSBURGH ARCHITECTURAL COMPETITION

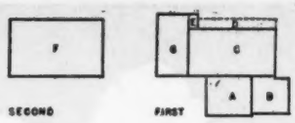
A. ALBERT COOLING
LOS ANGELES, CALIF.

M

The large amount of corridor space was criticized. Combination living-dining-kitchen-laundry, admitted as an acceptable plan for many families. Despite laundry-dryer equipment, however, some outdoor drying yard should probably have been provided. Large hobby-playroom with fireplace adjoining terrace, a fine facility seldom found in the "average" house. Interesting bedroom-window detail: fixed central sash, ventilating louvers below, operable transoms above. Planned for a southern California site.

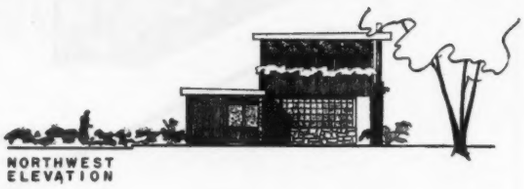


GEOGRAPHIC LOCATION- SOUTHWEST

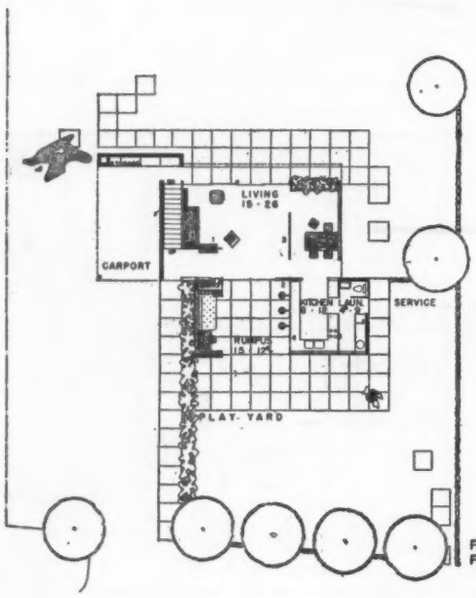


AREA TABULATIONS

A	12' × 15	=187.5
B	12' × 12-(5'-4")-147.0	
C	15 × 29	=435
D	3' × 26 × ½	= 45.5
E	3 × 5	= 15
F	19' × 31	=463
G	NOT INCLUDED	
TOTAL		1393.0

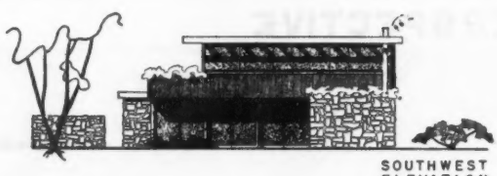


NORTHWEST ELEVATION

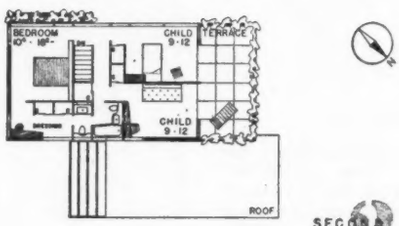


FIRST FLOOR 1

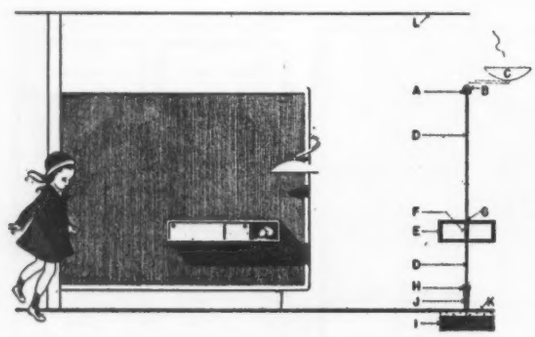
1 TRANSLUCENT SCREEN
2 ACCORDION PARTITION
3 FOLDING GLASS SCREEN
4 ROLL-UP PLASTIC SHADE



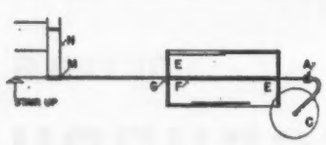
SOUTHWEST ELEVATION



SECOND FLOOR 2

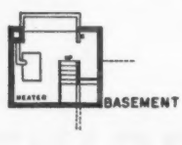


A LIGHTWEIGHT METAL FRAME.
B CONTINUOUS PLUG-IN. STRIP.
C ADJUSTABLE LIGHTING UNIT.
D TEMPERED TRANSLUCENT GLASS.
E CABINET WITH SLIDING DOORS.
F STEEL 'T' SCREWED THRU GLASS.
G EVERSEAL GLASS TAPE .
H CONCEALED ELECTRIC CONDUIT.
I SUB-FLOOR ELECTRIC DUCT .
J SUPPORT-CONNECTION TO DUCT .
K FIN. FLOOR L FIN. CEILING .
M CONNECT. TO UPRIGHT SUPPORT .
N GLASS BLOCK PARTITION .

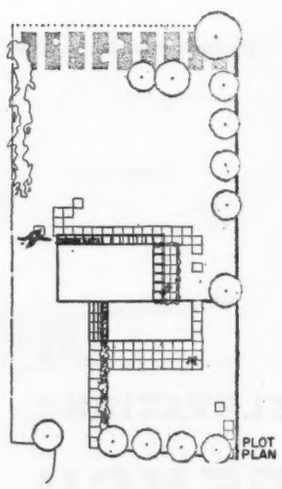


DETAIL

NOM-DE-PLUME



BASEMENT



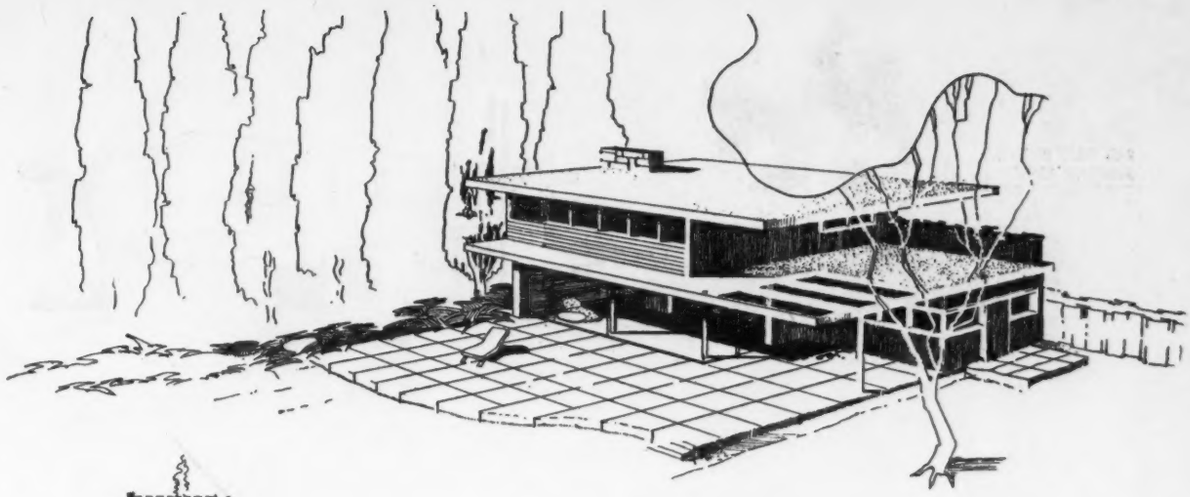
PLOT PLAN

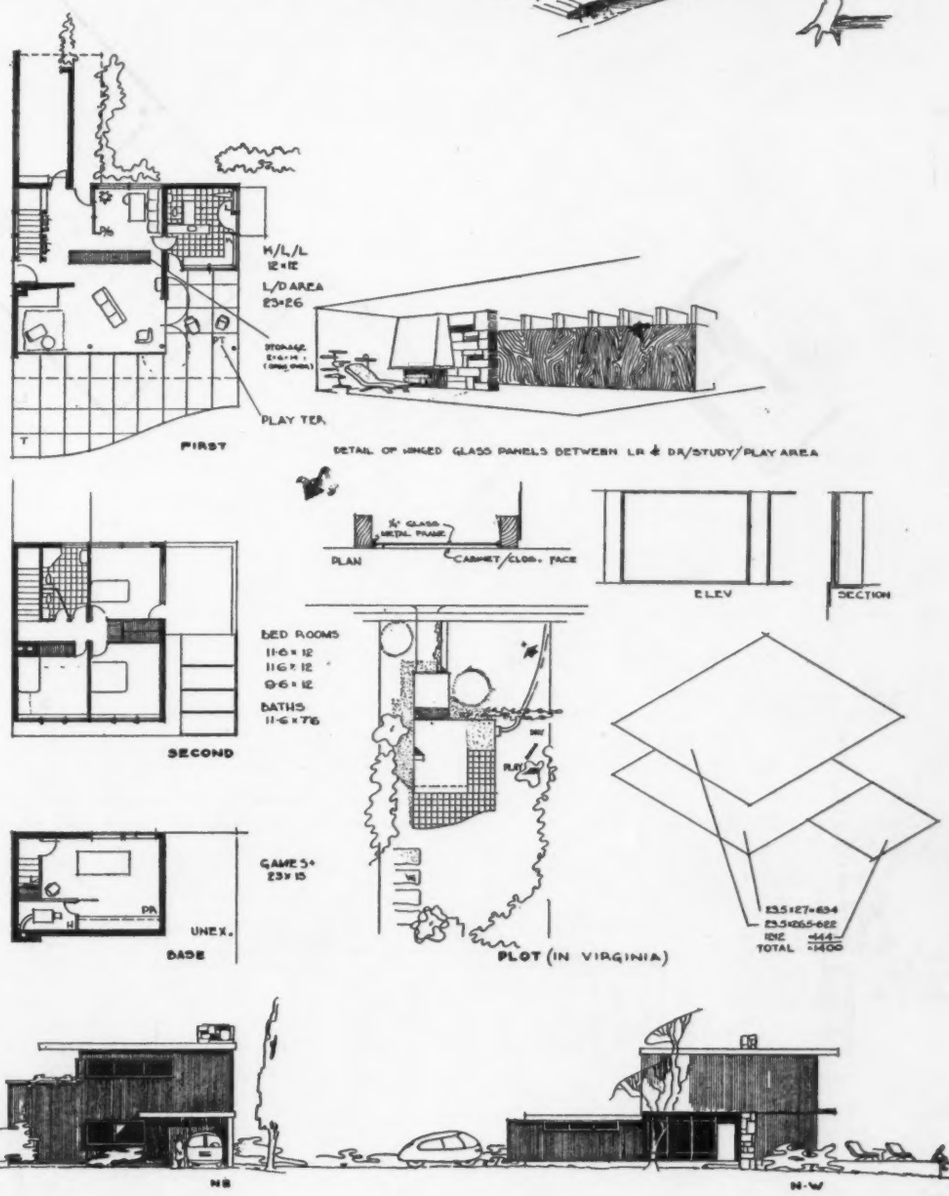
PENCIL • POINTS
PITTSBURGH ARCHITECTURAL COMPETITION

Designed for the Southwest, this house has a compact and well related arrangement of living, dining, and play areas, with a conveniently located kitchen-laundry-service unit. Second floor plan is good but likely to be expensive. Flaws include inadequate storage space, scattered plumbing, and poorly located heater room with questionable stair head-room. Exterior is to be of rough redwood boards and battens. Rumpus space and children's rooms to be closed against weather by sliding glass doors.

M

SEYMOUR R. JOSEPH
NEW YORK, N. Y.



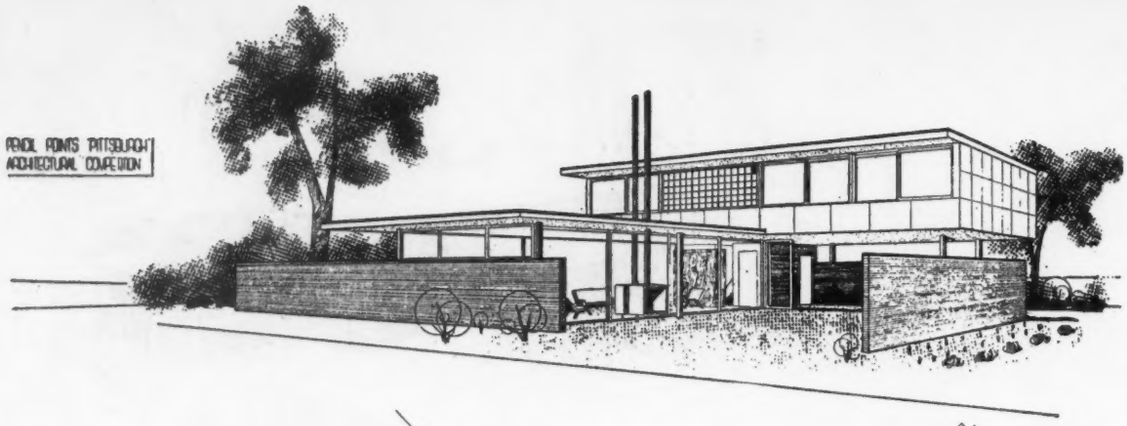


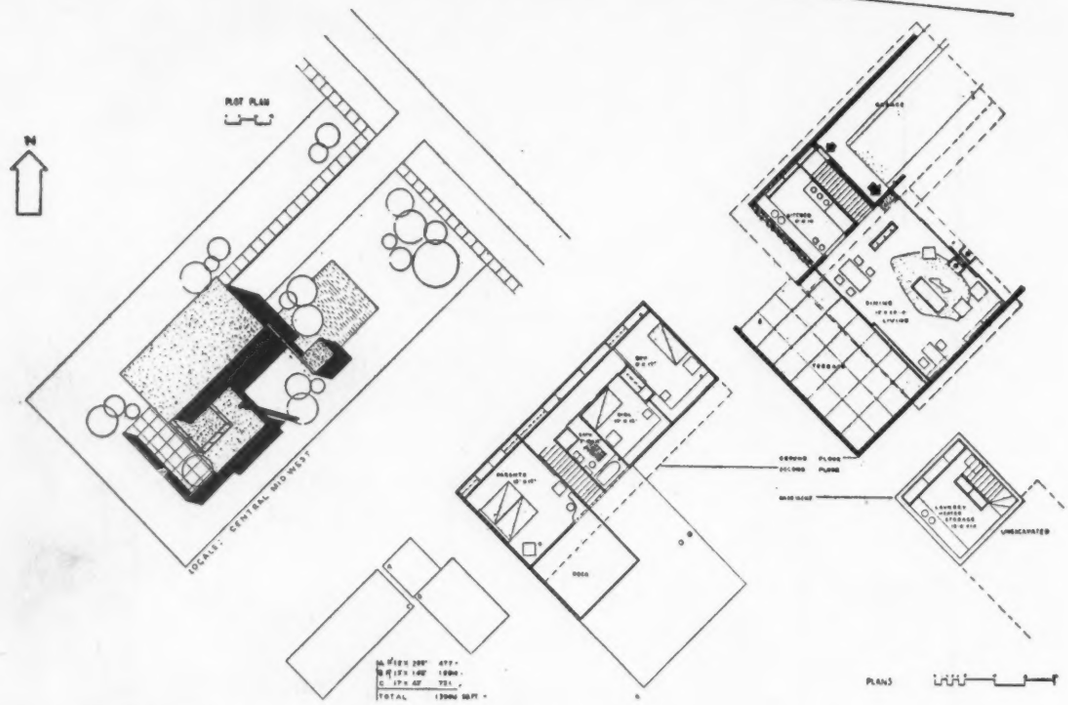
PENCIL POINTS — PITTSBURGH
ARCHITECTURAL COMPETITION

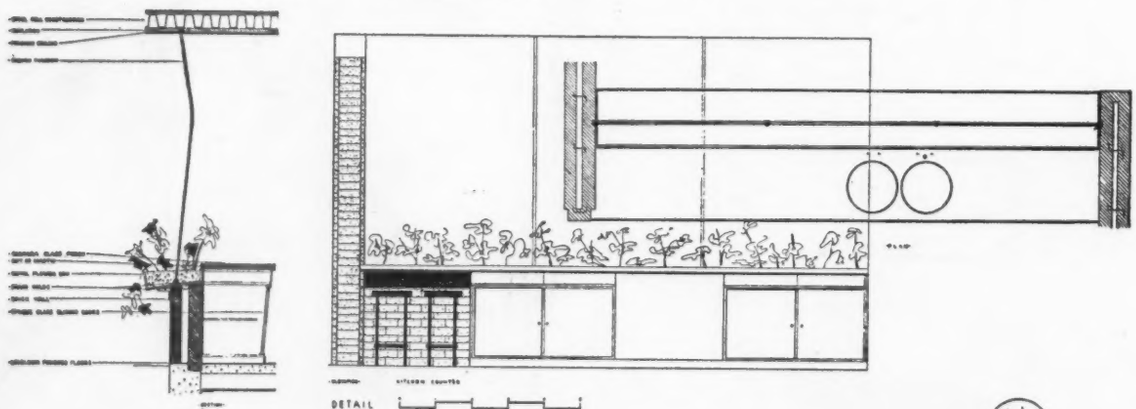
LT. VINCENT G. KLING, U.S.N.R.
NORFOLK, VA.

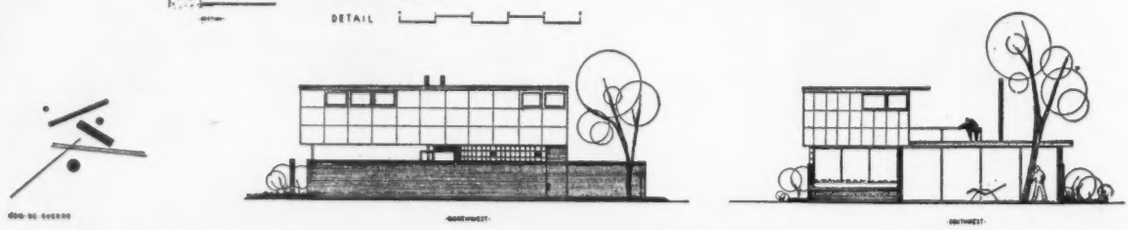
M

This house planned for a Virginia location is one of comparatively few that included a basement for the heating equipment. The living room is screened from the front door, and even the stairs can be used without disturbing living room activities. Kitchen-laundry well located for access to dining space, terrace serving, and drying yard. The house also appealed to the jurors as being agreeably domestic in both scale and character.





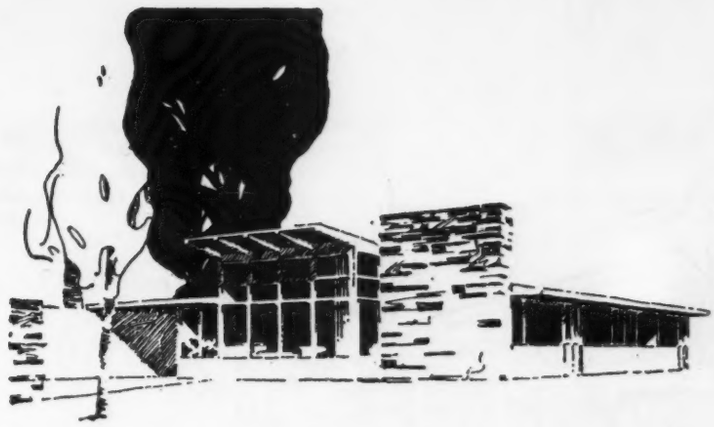




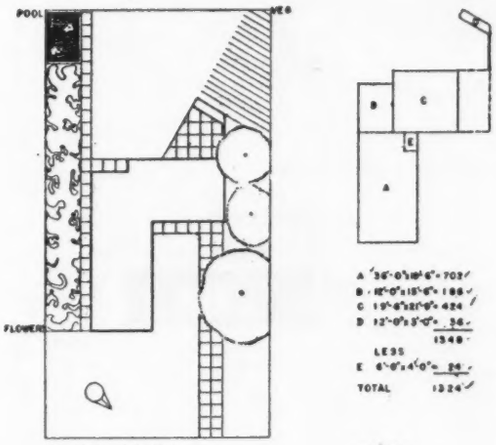
No clear purpose seems served by placing house so far to rear of plot. Northeast living room window wall, shielded from street by brick garden wall, admits morning sun; firm clear light, rest of day. Toward neighbors, high wall (for privacy) surmounted by window band; on southwest, sliding-panel windows with deep roof overhang admit afternoon sun in varying degrees, depending on season. Floor plan, simple; general character, unnecessarily severe. Designed for construction in central Midwest.

M

PAT MARSHALL
CHICAGO, ILL.

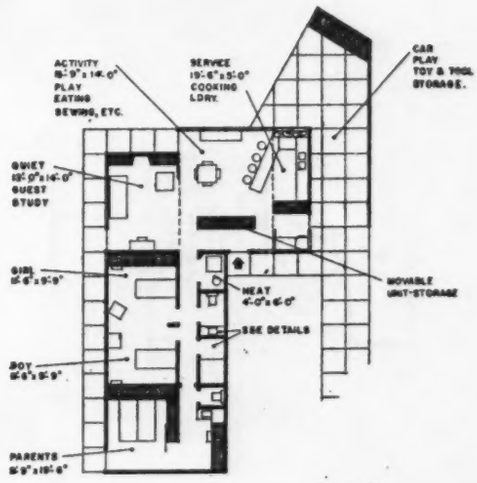


PERSPECTIVE FROM SOUTH



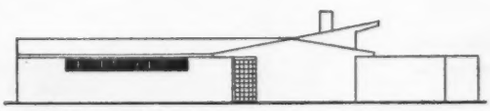
PLOT PLAN

AREA

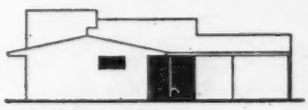


PLAN

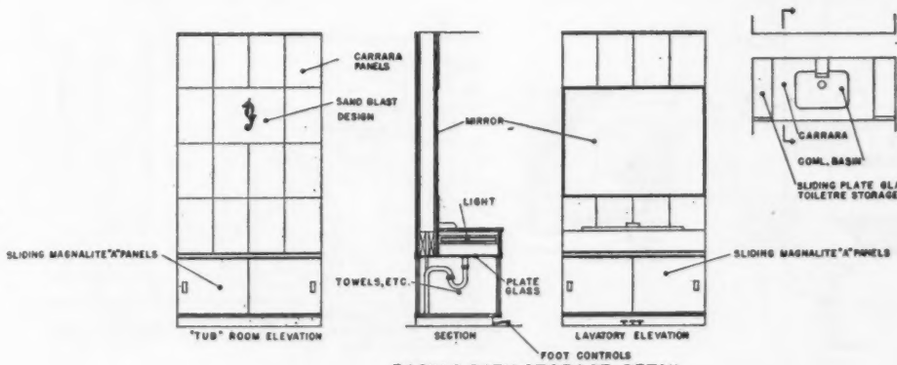
LOCATION MIDCENTRAL STATES



NORTHWEST



NORTHEAST



BASIN & BATH STORAGE DETAIL

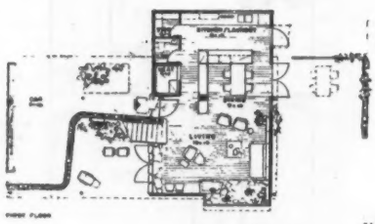
PENCIL POINTS–PITTSBURGH ARCHITECTURAL COMPETITION

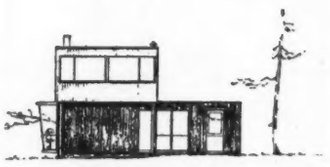
C. STUART PERKINS
WAYZATA, MINN.

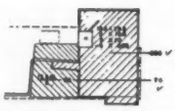
M

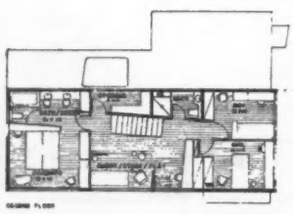
One of the more imaginative of several designs with similar basic scheme. Centralized entrance and heater room; separation of living areas into active and quiet (the latter further separable for use as guest room); flexible two-in-one treatment of children's rooms, and greatly increased bathroom facilities provided by partitioning and inclusion of one added piece of equipment; all were admired. Questioned was location considered for outdoor laundry drying; planting on northeast and carport wall on southwest seemed ample screen from neighbors. For midcentral states.

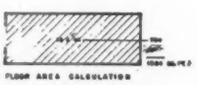
PENCIL POINTS PITTSBURGH ARCHITECTURAL COMPETITION





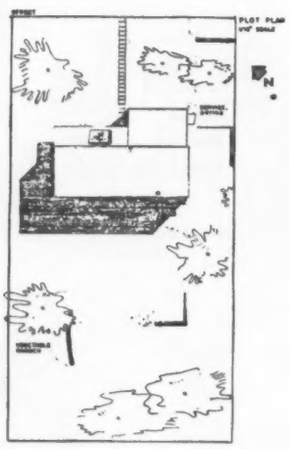


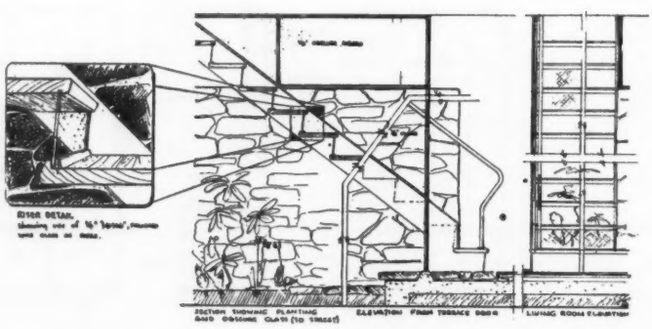




FLOOR AREA CALCULATION

HOUSE DESIGNED FOR THE GREAT LAKES REGION

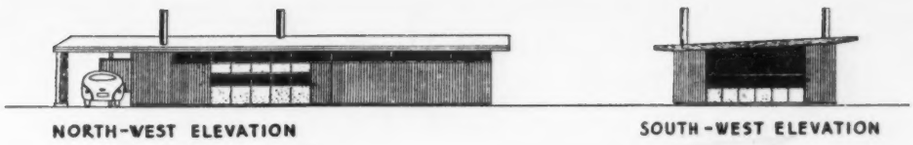


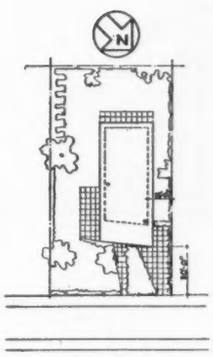


Planned for Great Lakes region, this spacious, small house was considered one of the better two-story solutions (in general, the jury considered one-story schemes better answers to the program). Projecting second floor, probably expensive, produced gracious sheltered entrance by either car or foot on street front and loggia toward garden. Arresting features: glass-enclosed stairway; projecting living room window, including plant bay, view window, and solar-heat advantages. Guest-study-play room at top of stairs gives added livability; storage, ample and well located.

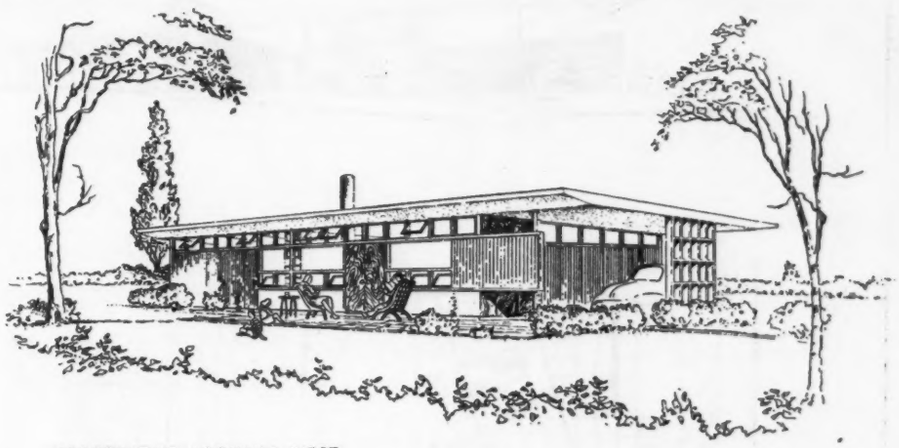
M

F. G. ROTH AND I. M. PEI
PRINCETON, N. J.

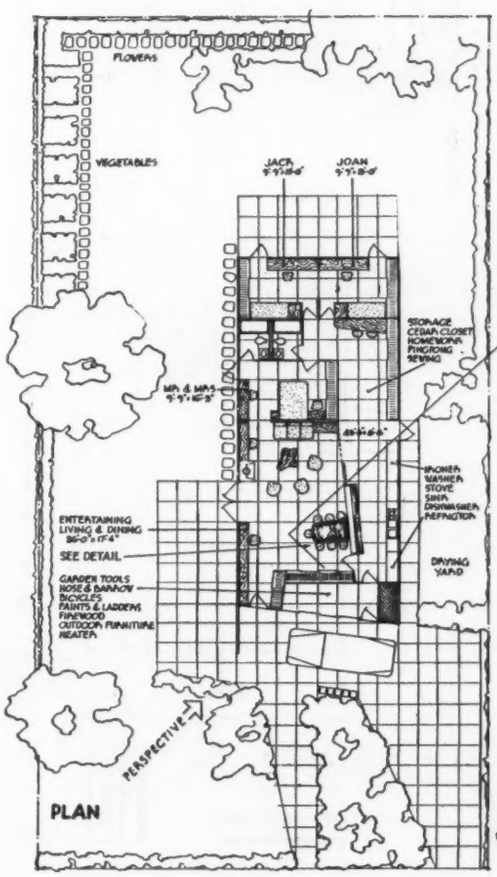


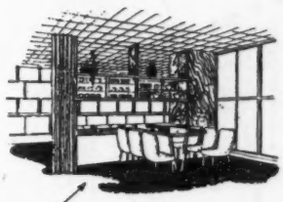


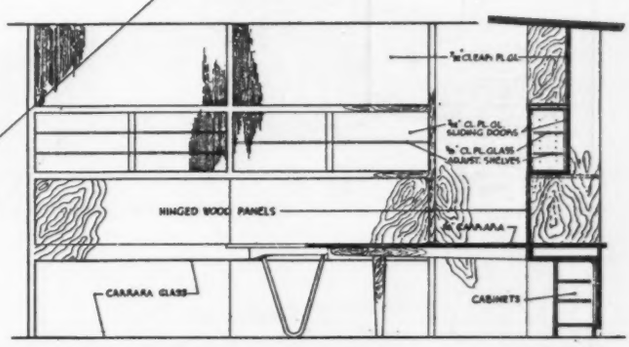
PLOT PLAN
SCALE 1"-30'0

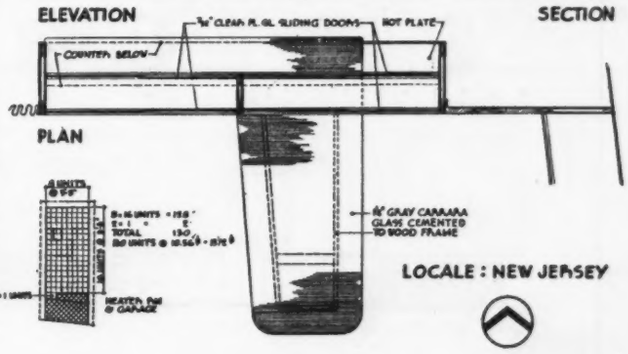


PERSPECTIVE LOOKING WEST









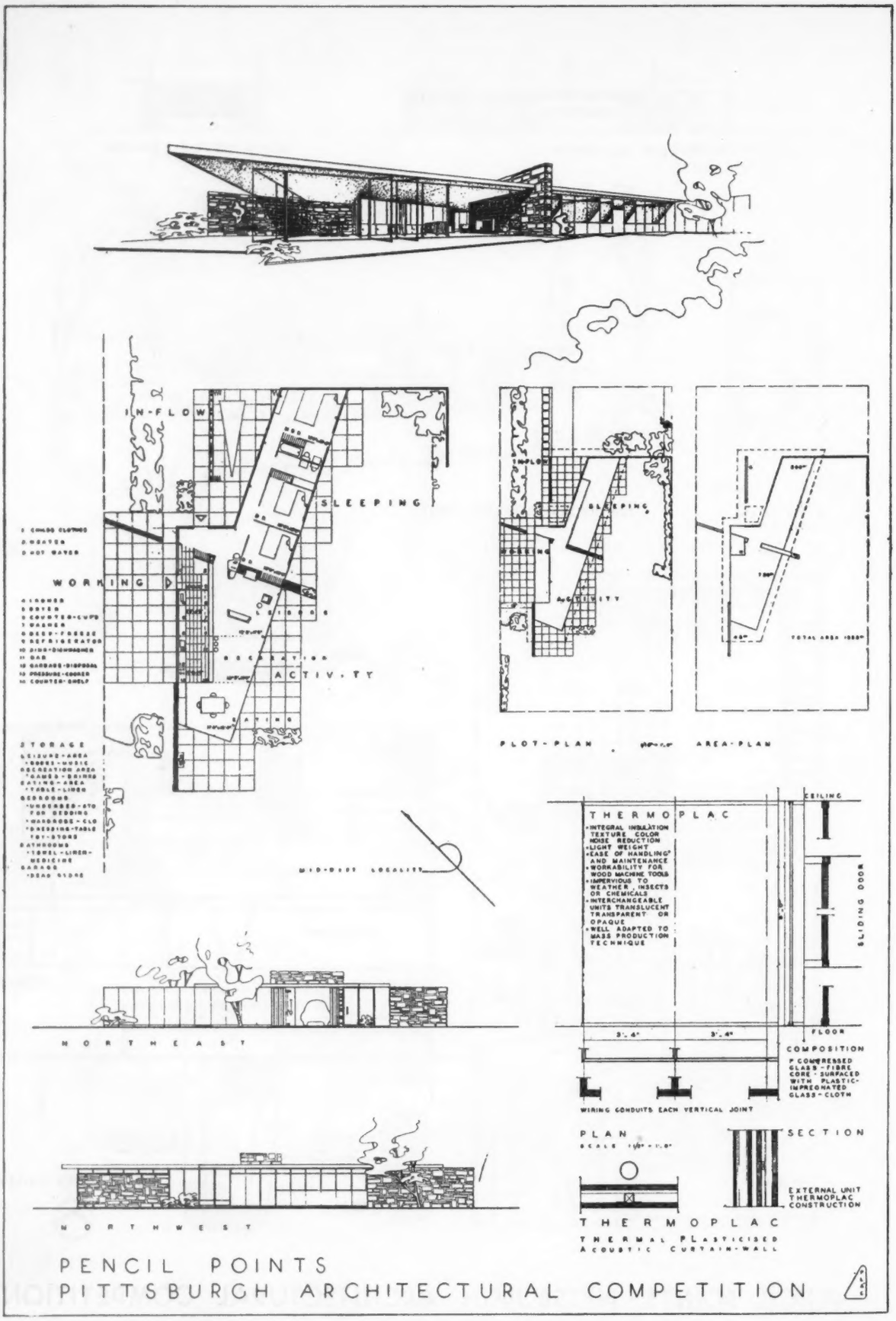
LOCALE : NEW JERSEY

PENCIL POINTS - PITTSBURGH ARCHITECTURAL COMPETITION

SIMON SCHMIDERER, TORQUATO DE FELICE AND MICHAEL M. HARRIS NEW YORK, N. Y.

M

Schemed within a simple rectangle, this forthright plan proposed for New Jersey was particularly admired for its space organization, location of children's rooms well separated from sound and distractions of the living room, and extraordinary provisions for storage where needed. Fixed window sash, with operable panels above and below, considered a well-thought-out ventilating solution. Height of windows from floor allows case work and furniture placement beneath them. The forward location of living room was criticized because sunlight would leave this area too early.

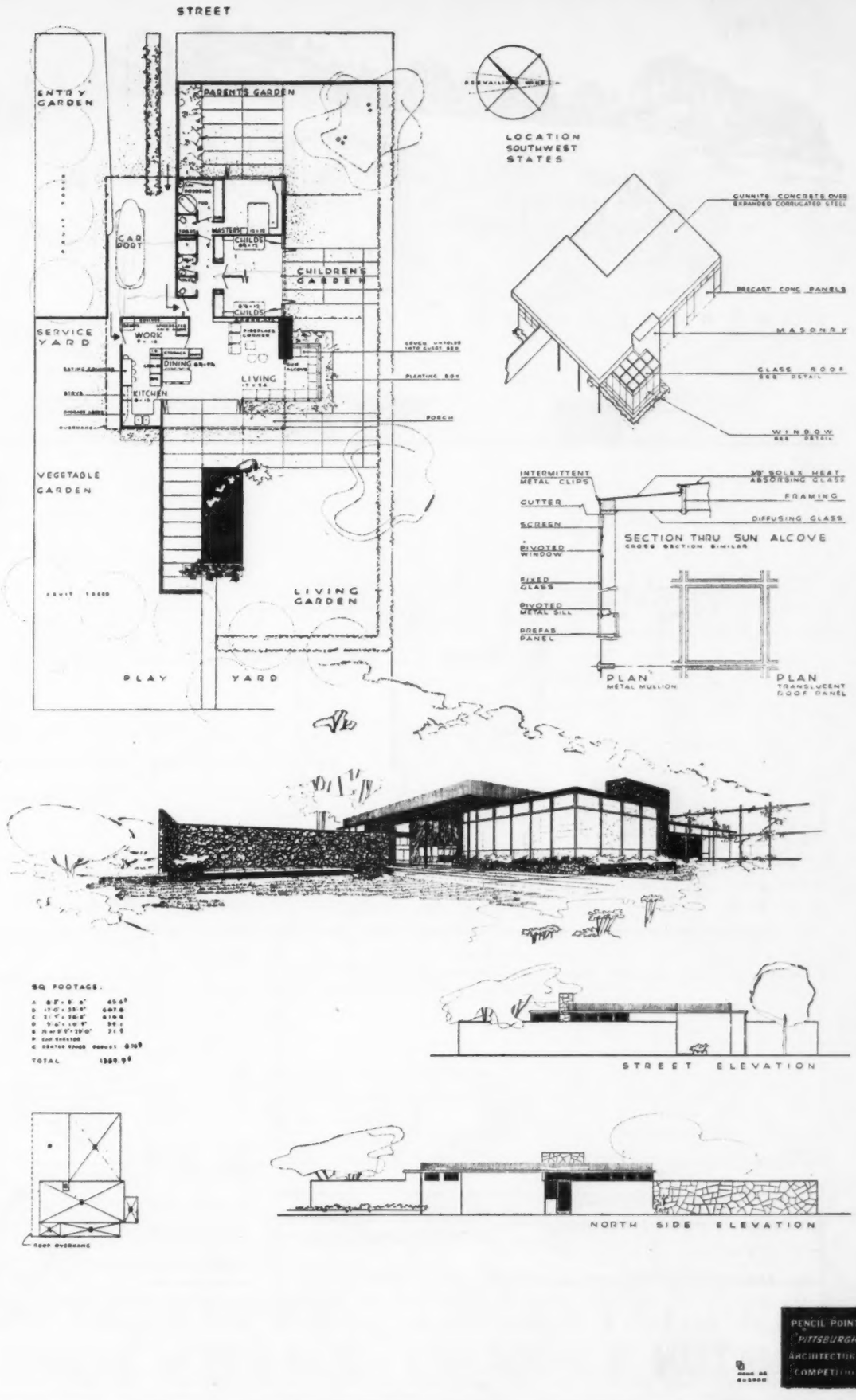


PENCIL POINTS
PITTSBURGH ARCHITECTURAL COMPETITION

The angling of the plan to catch maximum southern sun was admitted, but the resultant awkward shapes of master bedroom and living room were criticized. The plan provides barrier between activity and sleeping areas; the kitchen and laundry equipment is complete—and expensive. Amount of window wall appealed to the jurors as excessive and was sharply criticized (lacking plot plan indication) for lack of privacy from neighbors. Nonetheless, logical separation of areas for "in flow," working, sleeping, and activity kept this design constantly to the fore. Midwest location.

M

DOUGLAS C. SIMPSON AND EDWARD P. ELLIOTT
OTTAWA, CANADA



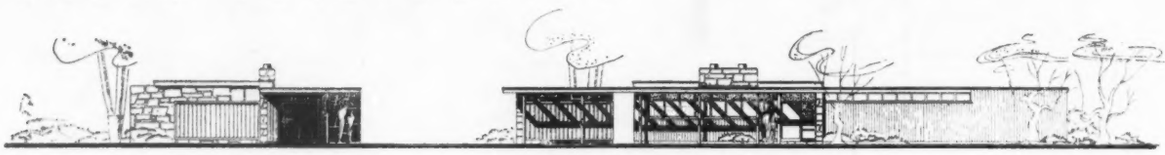
PENCIL POINTS PITTSBURGH ARCHITECTURAL COMPETITION

JOSEPH ALLEN STEIN
MILL VALLEY, CALIF.

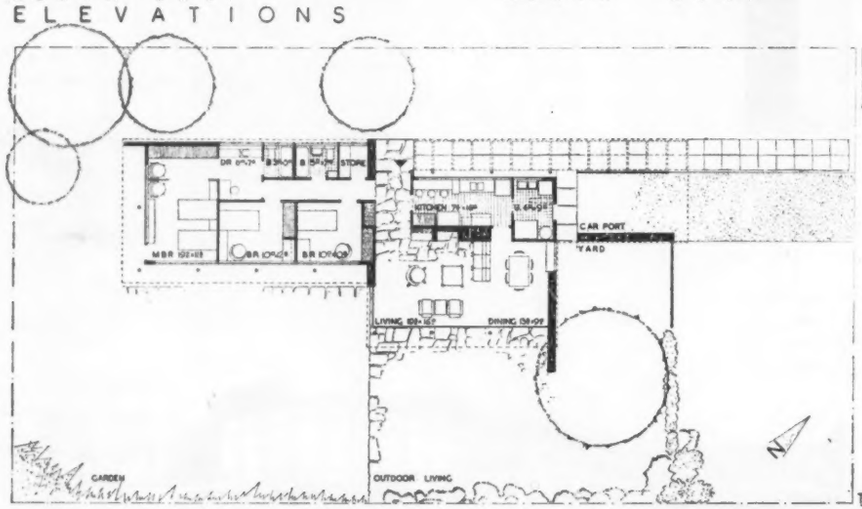
M

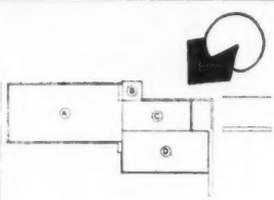
While admiring the plan organization and living amenities of this house proposed for the Southwest, the jury felt that the provisions and equipment were more costly and elaborate than the program specifications would permit. Praised were the variety and spaciousness developed in the living-dining area; kitchen and workroom immediately adjacent to a service yard; the provision of private gardens as well as a family living garden (all screened for privacy by fences, walls, or planting), and the attention given to relating interior space to the outdoors and growing plants.

SOUTH PERSPECTIVE



NORTH EAST NORTH WEST
ELEVATIONS





PLAN SCALE 1/8"-1'0"

TABLE OF AREAS

A — 19'2" × 38' = 728.08

B — $\frac{6'6" \times 6'0"}{2}$ = 19.5

C — 10' × 23'2" = 231.6

D — 13'8" × 29'0" = 396.14

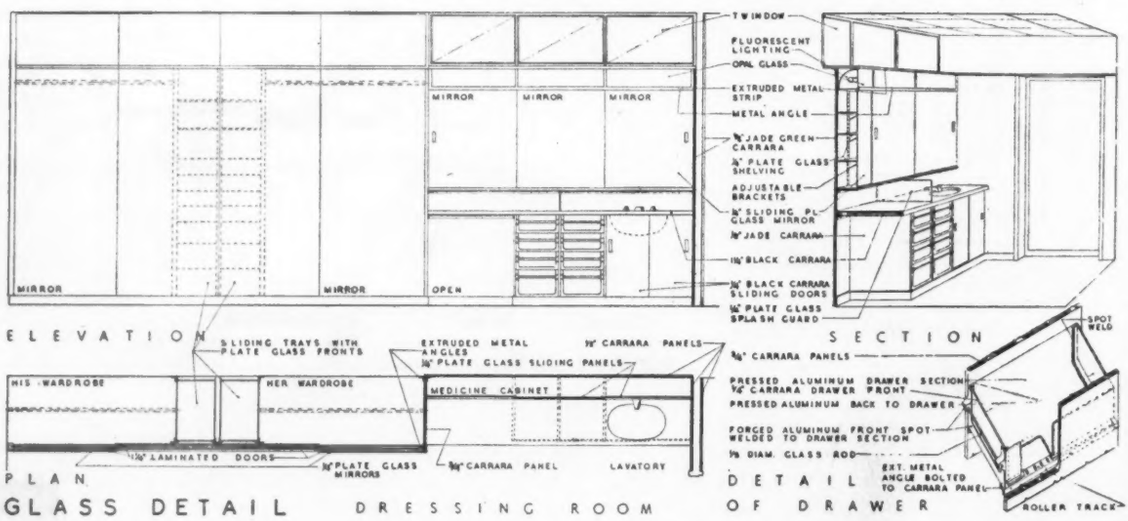
1375.32

TOTAL AREA 1376 SQ FT

FLOOR PLAN AND PLOT PLAN
PLAN SCALE 1/8"-1'0"

HOUSE IN SOUTHERN CALIFORNIA

AREA CHART



ELEVATION

PLAN

GLASS DETAIL DRESSING ROOM

SECTION

¾" CARRARA PANELS
PRESSED ALUMINUM DRAWER SECTION
¼" CARRARA DRAWER FRONT
PRESSED ALUMINUM BACK TO DRAWER
FORGED ALUMINUM FRONT SPOT WELDED TO DRAWER SECTION
⅛ DIAM. GLASS ROD
EXT. METAL ANGLE BOLTED TO CARRARA PANEL
SPOT WELD
ROLLER TRACK

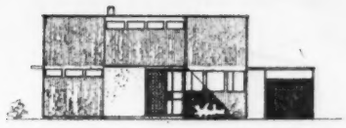
DETAIL OF DRAWER

PENCIL POINTS PITTSBURGH ARCHITECTURAL COMPETITION

A "good, conservative plan," it was nevertheless criticized for having more circulation space than a house of this size should afford. All main living rooms would have excellent orientation, and the fence and planting indications suggest that the designer has planned for sufficient privacy. A criticism was that no interior play space was provided, and it was not clear if children's outdoor play could be supervised from the kitchen window. The modest scale, simple detail, and contrast of materials in the elevations were particularly admired. Designed for southern California.

M

E. W. WAUGH, GEORGE MATSUMOTO, AND CHARLES T. GRANGER
BLOOMFIELD HILLS, MICH.

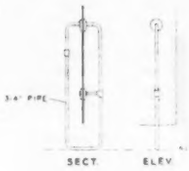


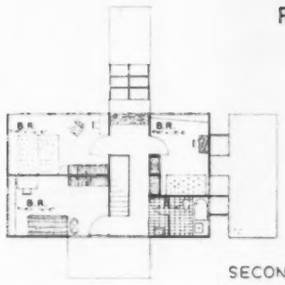
NORTHEAST ELEV

NORTHWEST ELEV

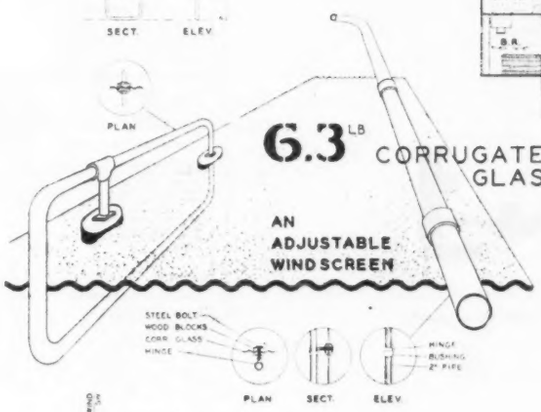
PRE-FABRICATED
HOUSE - THE PACKAGED BUILDING SYSTEM

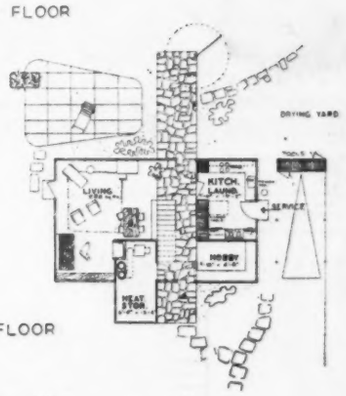
REGION
NE



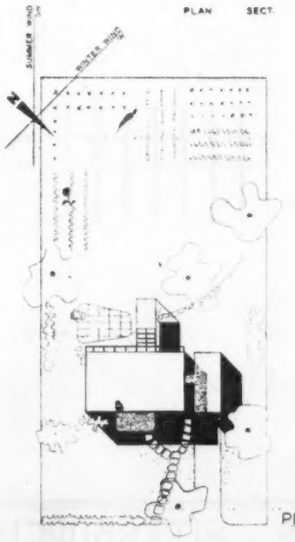


SECOND FLOOR

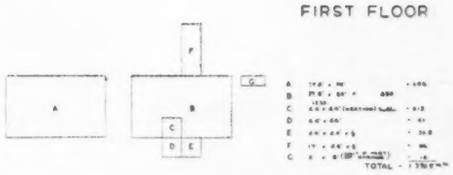


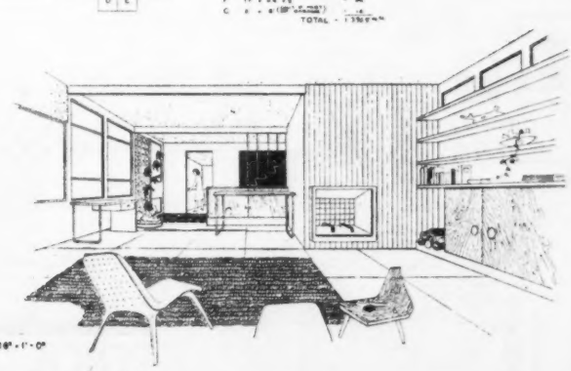


FIRST FLOOR



PLOT PLAN



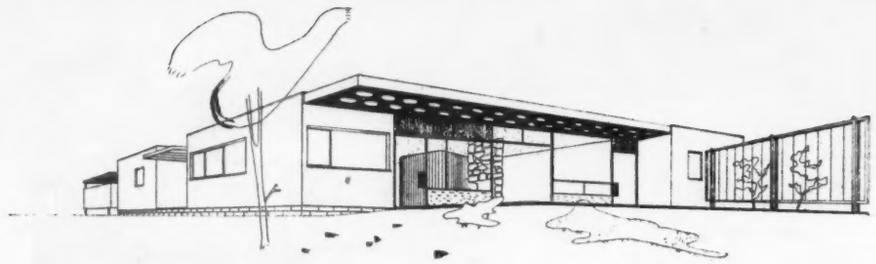


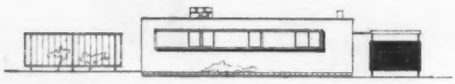
PENCIL POINTS · PITTSBURGH · ARCHITECTURAL COMPETITION

FRANK WEISS
PHILADELPHIA, PA.

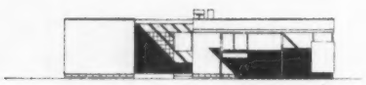
M

An economical, two-story plan, this house was designed for the Northeast. Some jurors felt that inclusion of so many types of prefabricated panels—some with glass lenses or block; others of plywood, plywood covered with canvas, or vertical wood sheathing—resulted in rather confused elevations. In general, plan elements are well disposed, but challenged were the cross-hall relation between kitchen and dining area and the living room's lack of protection from the front door. The large storage-heater room is a sensible provision—one, surprisingly, that many other designs lacked.





SOUTH EAST



NORTHEAST

A HOUSE IS A SOCIO - LOGICAL THING.
IT IS A WEN OF DEMO— CRACY IT IS ALSO AN OUTPOST

TO THE HOUSE COME THE PRODUCTS OF SOCIETY: DRAMA, FACTORY, THE ASSEMBLY THE TRAFFIC IS VERY HEAVY

THE AIM IS TO HEIGHTEN THE DEGREE OF AWARENESS OF THE CO-EXISTENCE OF THOUGHT (PURPOSE) AND ACTION (SENSUALITY)

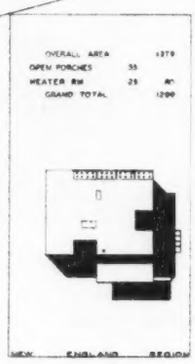
THE ARCHITECT AS SOCIOLOGIST SEEKS, SELECTIVELY, TO FORM THE APPROACH TO A HIGHER REALIZATION OF THE CULTURAL IMAGE

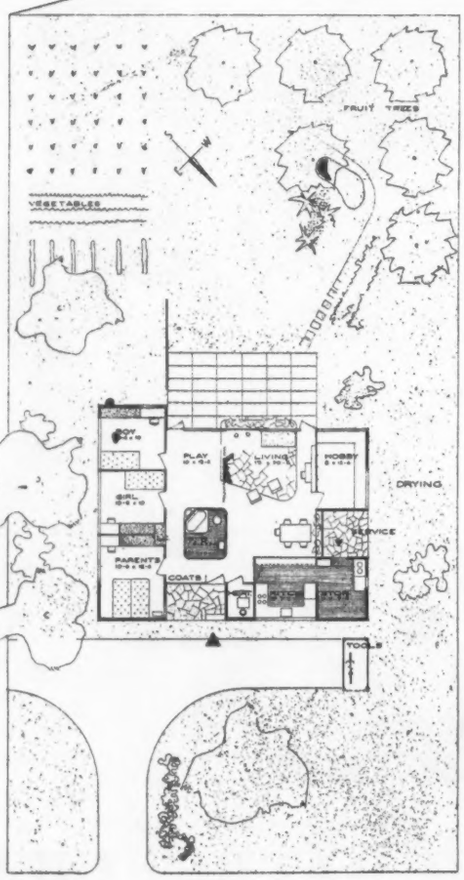
DYNAMISM
FREEDOM
COMMUNALITY

CONTEMPORY REQUISITES

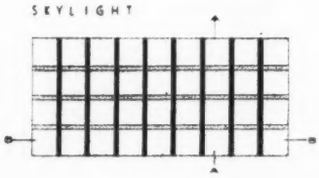
THE SHAPING OF SPACE TO PERMIT SEPARATE AGE - GROUP ACTIVITY, COMMUNAL GATHERINGS AND THE FIREPLACE.
A WORKSHOP, FOOD GARDENING - THE HOME BECOMES A MICROCOSM A WEDDING OF ART AND LIFE

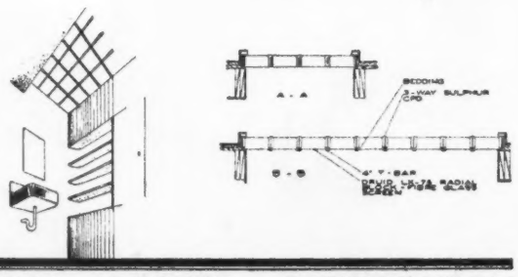
MAN IS THE MEASURE OF ALL THINGS





GLASS
BLOCK
SKYLIGHT





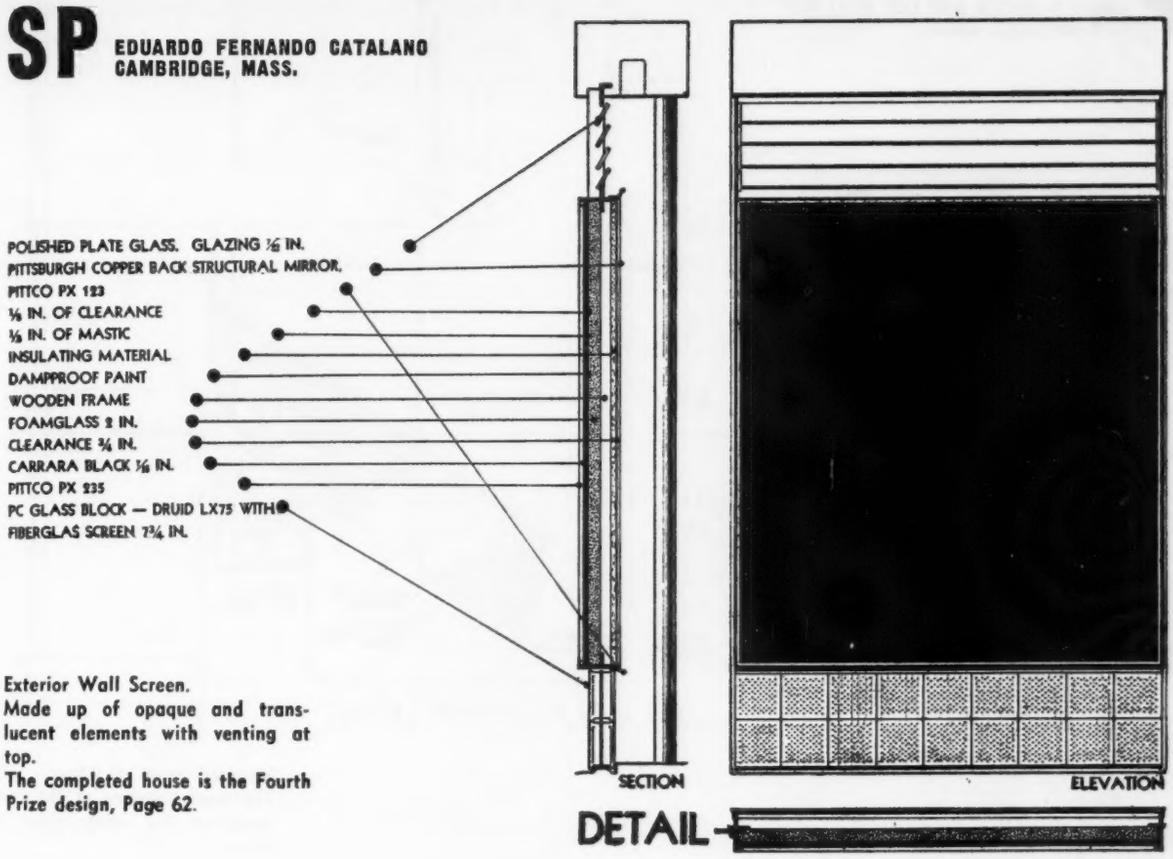
PENCIL POINTS—PITTSBURGH ARCHITECTURAL COMPETITION

In this compact plan, for New England, the designer managed to include an extraordinary number of living facilities—play and hobby space in addition to the usual functional areas. But, in detail, the jury found many things to criticize: lack of privacy for individual members of the family; the fact that the dining space overlooks the service yard; the apparent use that would have to be made of the living room as a corridor, and the very questionable placement of the bathroom which "creates more corridor space than it saves" and which is "screened from view but not from sound."

M

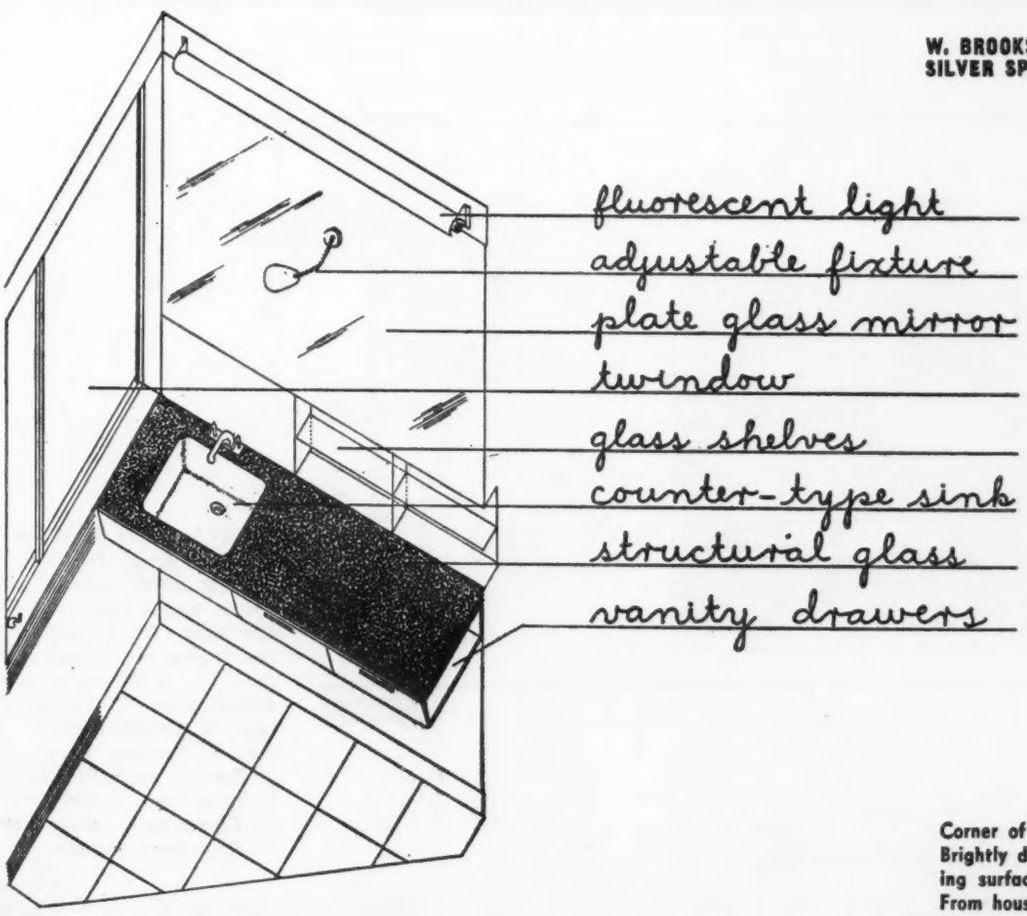
FRANK WEISS
PHILADELPHIA, PA.

SP **EDUARDO FERNANDO CATALANO**
CAMBRIDGE, MASS.



Exterior Wall Screen.
Made up of opaque and translucent elements with venting at top.
The completed house is the Fourth Prize design, Page 62.

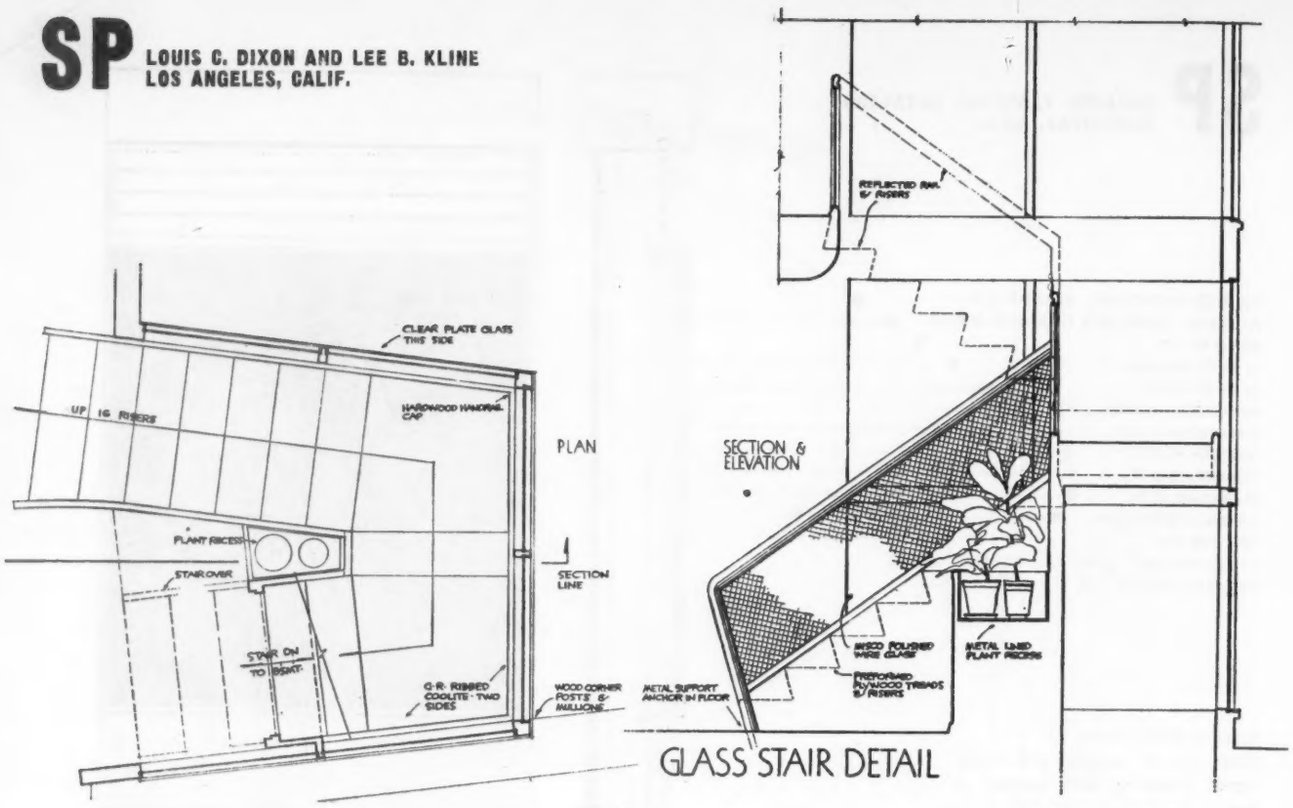
W. BROOKS CAVIN
SILVER SPRING, MD. **SP**



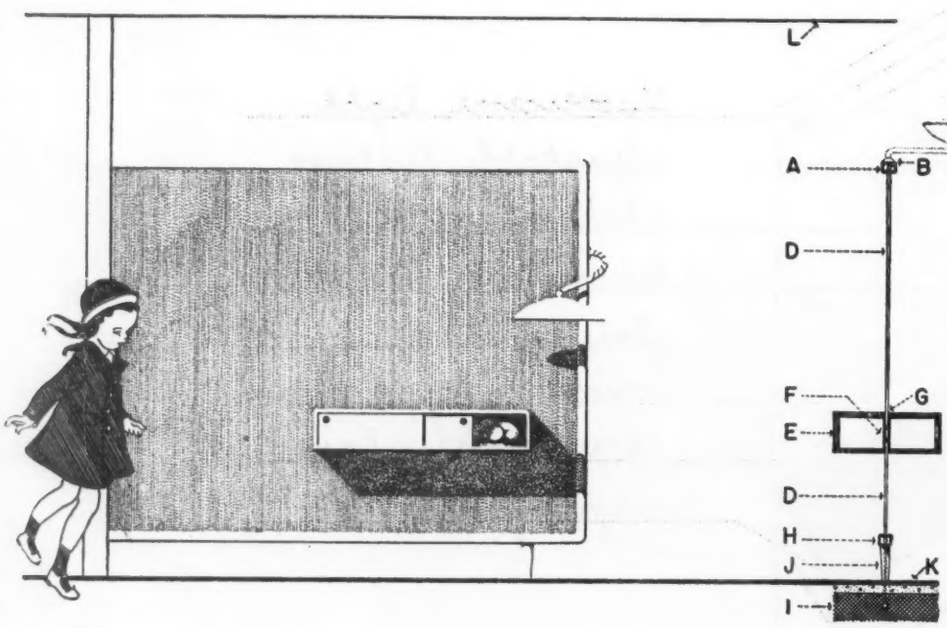
BATHROOM DETAIL

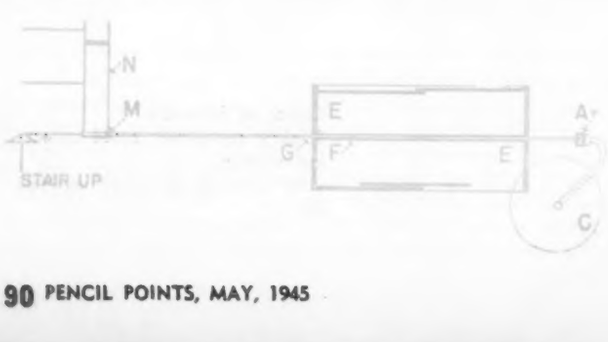
Corner of Bathroom.
Brightly daylighted; broad reflecting surface.
From house design shown on Page 75.

SP LOUIS C. DIXON AND LEE B. KLINE
LOS ANGELES, CALIF.



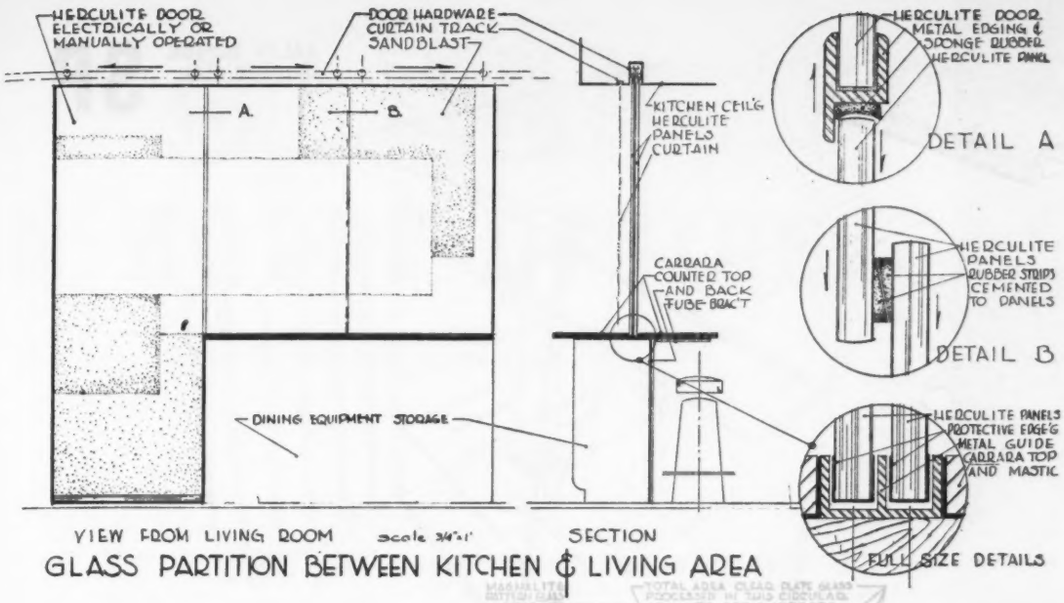
Stair-rail Panel of Glass.
The most arresting of the details suggested for using glass with stairs.





Interior Screen to Shield Entrance (see house design, Page 78)
A: light metal frame. B: Continuous plug-in strip. C: Adjustable light. D: Tempered translucent glass. E: Cabinet; sliding doors. F. Steel angles screwed through glass. G: Everseal glass tape. H: Concealed electric conduit. I: Sub-floor electric duct. J: Support connection to duct. K. Finish floor. L: Finish ceiling. M: Connection to upright support. N: Glass block partition.

SEYMOUR R. JOSEPH
NEW YORK, N. Y. **SP**

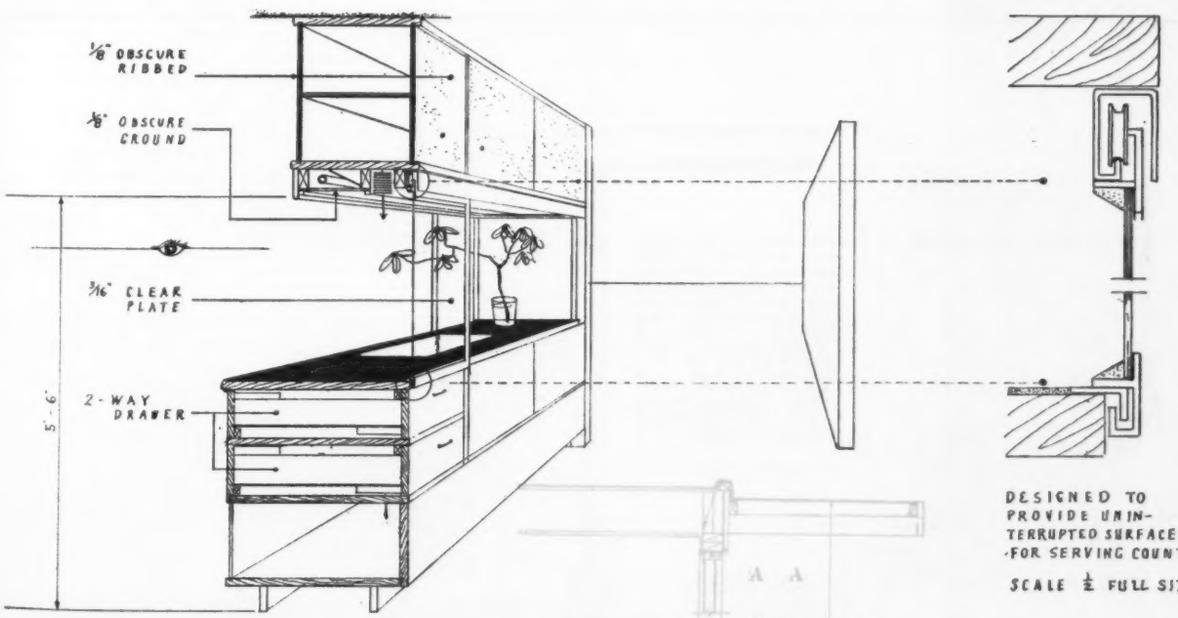

HERCULITE DOOR ELECTRICALLY OR MANUALLY OPERATED
DOOR HARDWARE CURTAIN TRACK SANDBLAST
A
B
KITCHEN CEIL'G HERCULITE PANELS CURTAIN
CARRARA COUNTER TOP AND BACK FUBE-BRACT
DINING EQUIPMENT STORAGE
VIEW FROM LIVING ROOM
SECTION
HERCULITE DOOR METAL EDGING & SPONGE RUBBER HERCULITE PANEL
DETAIL A
HERCULITE PANELS RUBBER STRIPS CEMENTED TO PANELS
DETAIL B
HERCULITE PANELS PROTECTIVE EDGE'G METAL GUIDE CARRARA TOP AND MASTIC
FULL SIZE DETAILS

GLASS PARTITION BETWEEN KITCHEN & LIVING AREA

Two types of Partitions Exploiting Characteristics of Glass
For finished house of which this is a detail, see Page 69.

CHARLES G. MacDONALD
CAMBRIDGE, MASS.

SP

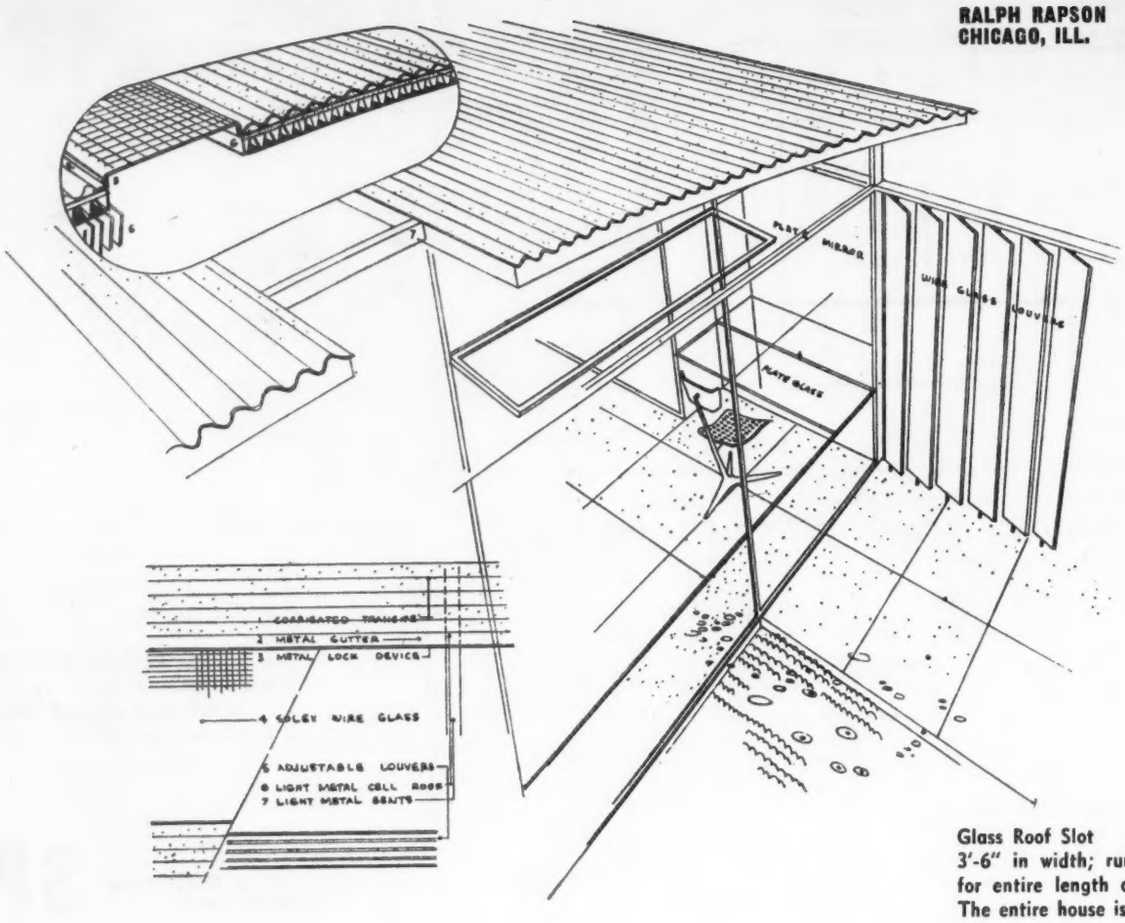


SP **I. M. PEI AND FREDERICK G. ROTH**
PRINCETON, N. J.

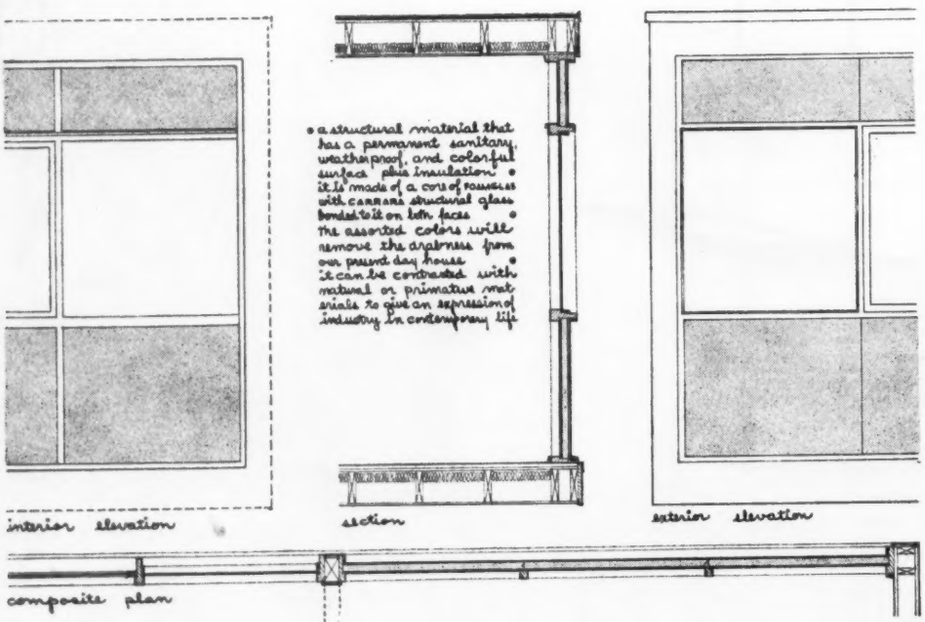
Storage and Transparent Partition Between Kitchen and Dining Area
For complete house design, see the Second Prize, Page 58.

RALPH RAPSON
CHICAGO, ILL.

SP



Glass Roof Slot
3'-6" in width; runs along center for entire length of house.
The entire house is shown on Page 60.


• a structural material that has a permanent sanitary, weatherproof, and colorful surface plus insulation • it is made of a core of rockwool with carrara structural glass bonded to it on both faces • the assorted colors will remove the drabness from our present day house • it can be contrasted with natural or primative materials to give an expression of industry in contemporary life
interior elevation
section
exterior elevation
composite plan

Exterior Wall Panel.
A colorful suggestion; technically feasible.
See complete house design, Page 70.

CHARLES D. WILEY
BIRMINGHAM, MICH.

SP

GLASS IN HOUSE DESIGN

BY FRANK G. LOPEZ

As long as glass is considered principally as a hard, brittle sheet, translucent or transparent, proof against water and wind but not very effective in stopping heat transfer, the designer is seriously limited in the uses to which he may put it and the manufacturer is limited in the amount he can sell. The limits help to keep its cost high, and that in turn helps to make the limitations self-perpetuating. It is true that most manufacturers are wary of experimental design; they aren't in business for their collective health, as they inversely put their position.

The job of the designer—and particularly the house designer—then, is to show them and the world at large what can be done with their material, and by thus whetting not only the manufacturers', but also the public's, appetite prove the existence of a great potential market for the better houses which can result. The public has always lapped up any new development which led to truly better houses. The job has always been to convince the suppliers of materials and the builders, along with building regulation enforcement agencies.

NEW PROPERTIES

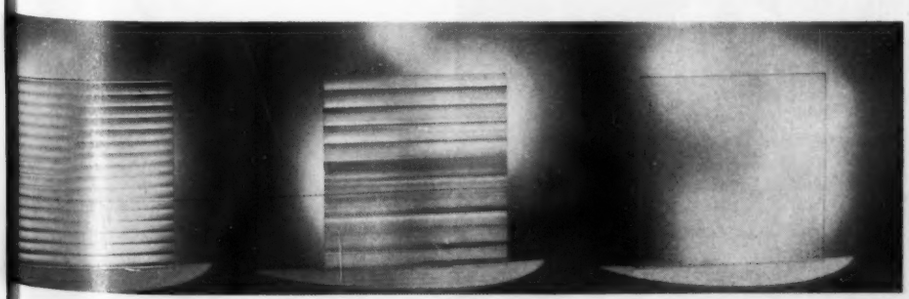
Here is a list of the properties which glass was generally recognized to possess a few years ago. Glass could:

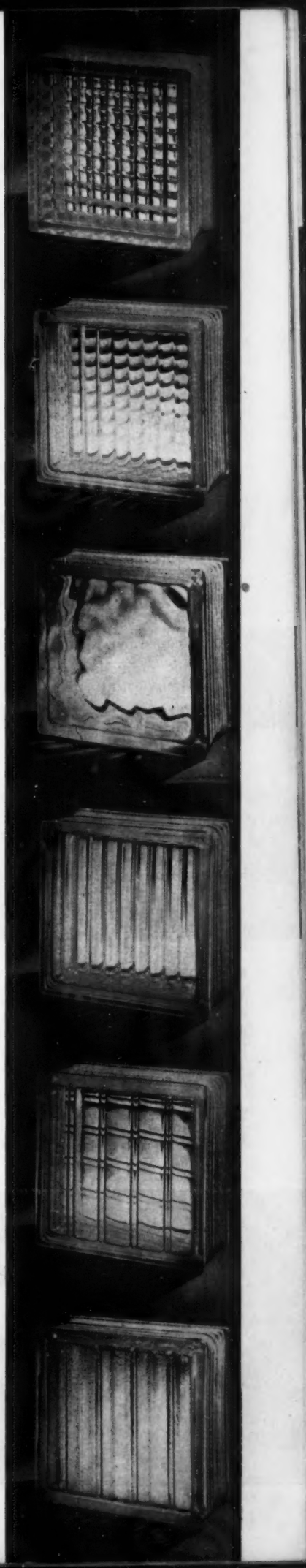
1. Admit light while excluding weather (but not heat);
2. Admit light while obstructing vision;
3. Reflect light rays (as in mirrors);
4. Direct light rays (as in lenses);
5. Add color to the light admitted or reflected;
6. Insulate electrically (as in knob insulators); and act, probably, in a few more similar capacites. It could be blown, rolled, drawn, cast, bent, surface-treated, colored, rendered opaque.

The development of glass block started the parade of new forms in which glass was to appear, and many an architectural abomination resulted from its improper use. Nevertheless, and even though the block was only a development of the familiar casting technique, it stimulated the imagination. We had heard something about ultraviolet waves, and how a new glass transmitted more of them than the old; but that was a material primarily for greenhouses. No one knows how many children might have grown up more healthily had it been intelligently applied to houses.

Today, glass has a myriad of properties, including the following list of the more obvious. Glass can:

7. Admit light, exclude glare and infrared (heat) radiation;
8. Admit light, admit ultraviolet (germicidal) radiation;
9. Admit light, permit vision, exclude X-rays;
10. Admit and redirect light rays;





Above, three of the innumerable patterns available in sheet glass; right, light-directive, diffusing, and patterned glass block. Photos courtesy Blue Ridge Glass, Owens-Illinois Glass.

Cellular glass slabs, extremely light, designed for building into floors or roofs (left) or as cores of walls (right) to provide thermal insulation; photos courtesy Pittsburgh Plate Glass.

11. Admit light and insulate thermally;

12. Insulate a structure thermally;

13. Insulate a structure acoustically;

14. Provide flexible electrical insulation;

15. Eliminate dust from the atmosphere;

16. Withstand greater degrees of physical or thermal shock;

17. Reduce fire hazard;

18. Act in a semi-structural capacity (supporting its own weight);

19. Perform the functions of a fiber or yarn;

20. Perform the functions of a cellular material;

21. Combine intimately with other materials (such as fabrics, metals, plastics, masonry, asbestos, etc.).

This means that glass can be sawed, knife-cut to size; woven, tied, twisted, felted, coated; bonded to other materials. It would appear to be something more than a weatherproof light-transmitter.

NEW FORMS

Whereas glass was once available only as a solid, it can now be obtained as a cellular or fibrous material, and even the solid often appears in strange guise. The forms, some old, some new, group about as follows:

Solid Glass: Sheet Forms

Flat drawn ("window" glass, clear or colored)

Diffusing (surface-treated)

Obscure (pressed or patterned)

Opaque

Plate (ground and polished, clear or colored)

Laminated ("safety," bullet-resistant)

Laminated (with thermal-insulating air space)

Mirrored (clear or colored)

Extra strong (wire-glass, corrugated, or both)

Extra strong (heat-tempered)

Block Forms

Insulating

Light-directional (many types)

Special purpose (for curves, light diffusion, skylights, etc.)

Cellular Glass

Insulating masonry unit

Insulating unit faced with impervious surfacing (metal, wood, etc.; in experimental stages)

Fibrous Forms

Batts (for thermal, acoustic insulation)

Curtains (primarily acoustic)

Loose fill (thermal, acoustic insulation for buildings and appliances)

Filters (air cleaning, etc.)

Board forms (asphalt enclosed insulating building board)

Preformed thermal insulation (for pipes, etc.)

Laminated, with plastics

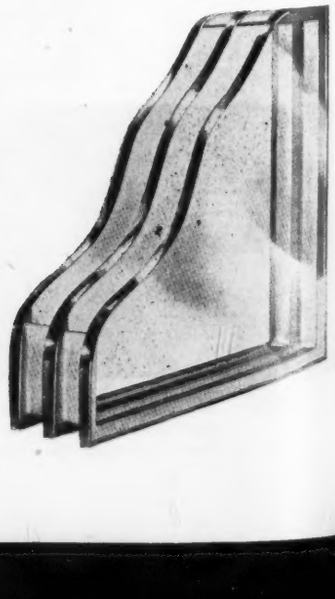
Fabrics, decorative (fireproof, can be dyed, sometimes interwoven with asbestos)

Fabrics, coated (for greater durability)

Electrical insulation (wire-covering, etc.)

APPLICATIONS

Thorough consideration of only a few of these properties and products will lead to some startling conclusions. Such developments as heat- and glare-resistant sheet glass have obvious potentials in what is popularly called "solar" house design. Most "solar" house promotion has been based on the rather questionable advantages to be derived from sun heat; although manufacturers are quite cagey about actual statements that "solar" design results in lower fuel bills, they manage to imply pretty directly that such is the case. It may be, provided the house is designed to take full advantage of insolation (penetration of sunlight), is properly insulated, ventilated, laid out as to openness of plan to permit radiant sun heat to rebound from surface to surface within the house shell—and if the mechanical heating system is coordinated as to type, size, and layout. Proponents have also spoken fulsomely, although with an apparent lack of scientific accuracy, of the advantages to the eyesight of those fortunate ones who dwell in "solar" houses. Judging by the experience of men in the U. S.



Army, men who have been transplanted from sedentary indoor life, in which they were restricted visually by enclosing walls that had a few, too-small windows punched in them, to active outdoor life which necessitated that their eyes focus alternately close at hand and on distant horizons—well, at least a few of these men have discarded the spectacles they used to wear. There's probably a great deal of truth behind such claims. Yet glass manufacturers —and other "solar" house protagonists —have overlooked another, very important, bet in "solar" design.

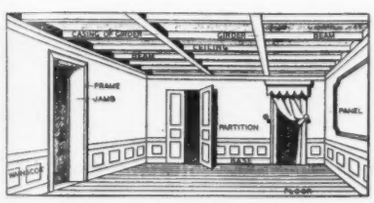
No one speaks of the tremendous advantages that accrue to health when sunlight is permitted to flood a house. Doctors here and abroad have proof that less cross-infection exists in hospital wards which are opened up to admit as much sunlight as possible than in wards equipped with the usual "windows." Can't you imagine the great—and legitimate!—glass advertising campaign which could be built on such a factual basis? Again, considering that the preceding statement applies to sunlight admitted through ordinary window glass, what about the use of ultraviolet-transmitting glass, which admits germicidal as well as light rays? It is true that no one knows precisely, yet, how extensive are the germ-killing benefits, what amount of glazing is justifiable from this point of view, or what germicidal qualities remain in sunlight after it has passed through two or more thicknesses of glass and one or more heat-insulative air spaces.

While we speak of great wall expanses of transparent sheet glass in house design, we may as well mention some negative factors. One has to do with privacy. Most postwar houses will probably be built on relatively small lots, pretty close to neighbors. Since no reputable housewife wants to expose all her daily routine to her neighbors, these transparent walls we seem to advocate will have to be carefully safeguarded. Screen planting is one answer; solid, or at least non-transparent, walls on undesirably exposed sides are another. Plans arranged to shelter a glass wall by means of a projecting wing of the house, or extensions of solid house walls to serve the same purpose, or garden walls, are still others; but in the last-mentioned case, beware of antique building regulations prohibiting "spite" fences.

Again, there is the problem of fading of draperies and upholstery fabrics when too much sun hits them for too long. The chances are 10 to 1 that even drapes advertised as "sunfast" aren't sunfast. You see, they're meant to be sunfast in rooms equipped with windows, not with glass walls. Simplicity in pattern, color, and quantity of such materials is one answer to this problem. Perhaps the glass people have another answer: it is a fact that glass drapery fabrics, woven of glass fiber and dyed in all sorts of patterns and colors, do not change color when exposed to direct flame, except where the flame actually touches the fabric—and even then, they suffer apparently from fusion of the glass fiber, not by fading. But we haven't seen any test results on the effects of that powerful bleaching agent, sunlight.

Some of the newer glass block developments are of great interest. Since each glass block encloses a partial vacuum, a wall of them is a pretty good thermal insulator—not as perfect as some other types of wall construction, but much better than a single thickness of sheet glass. They are also excellent acoustical insulators, although their polished surfaces can cause the same type of reverberation Pop enjoys when he sings in the bathtub. But not much sound gets through them. And for interior use they can be laid up dry—that is, with wood strips instead of mortar in the joints. Interior partitions to lighten what would otherwise be gloomy interior rooms—if you must have such rooms—are one possibility. Walls close to property lines or adjacent buildings, bathroom walls, all would seem to call for such a material. If there is a problem of getting light directed from exterior walls to remote interior areas, there are glass blocks with prismed faces for the purpose.

Cellular glass insulation is nothing but glass in bubble form, the bubbles small and massed together in extremely lightweight blocks which can be built into walls, floors, and roofs exactly as any solid insulating material is employed. Cellular glass can be bonded with flexible agents directly to masonry; it won't deteriorate due to the contact. It can be cut with a saw and is so "normal" a material in application and predictable results that its use should be widespread immediately building becomes possible again. There is one potential development—the bonding to it, with some of the newly developed adhesives, of a surfacing material—which may have spectacular results. The effort is to produce an eventual material which, though not truly structural in that it cannot support more than its own weight due to the difference between its rate of thermal expansion and that of other building materials, can provide an almost homogeneous wall which requires support only at relatively wide intervals. Such a material would in itself be an insulator, would possess a durable surface finish, impervious to weather, and if a proper material forms the surface, would require less attention after erection than the average brick wall. Its weight

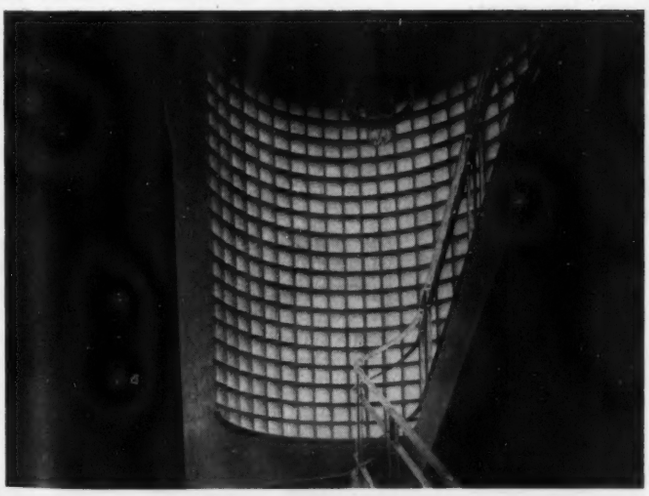


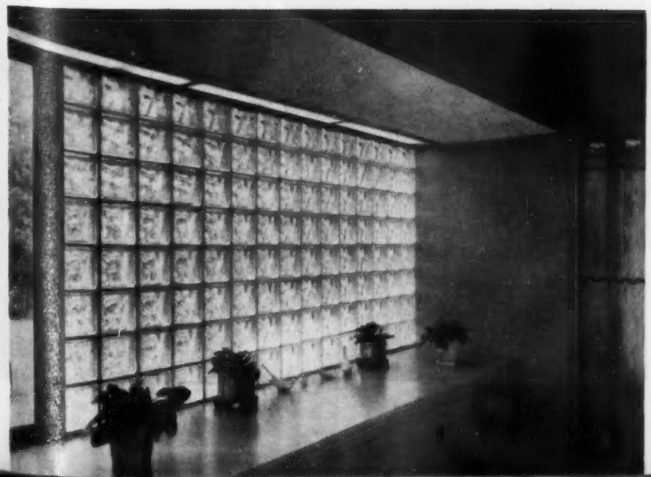
Top sketch, small diamond panes, larger rectangular panes, store windows, cheek-by-jowl in existing Nantucket houses. Below, structural considerations in a house of yesterday: windows are mere holes punched in the fourth wall. At right, houses with glass walls, by (left to right) Richard Neutra, R. M. Schindler. Notice Neutra's adept use of mirrors to supplement the window-wall.

On facing page, newer forms of glass (left to right): fibrous glass in batt form, for insulation; fibrous glass woven into drapery materials used to make theater fire-curtain; tempered glass used where strength, acid-resistance are needed; triple-thickness insulating glazing (also available double thickness). Photos courtesy U. S. Gypsum, Thortel Fireproof Fabrics, Pittsburgh Plate Glass, Libbey-Owens-Ford.

On this page, top to bottom: transparent glass wall, Koch residence, E. D. Stone & Carl Koch, architects; house in Pittsburgh, Pa., Mitchell & Ritchey, architects; corner window with ventilating sections, house in South Carolina, E. D. Stone, architect. Photos courtesy Pittsburgh Plate Glass.

On facing page, top to bottom: glass block in wood wall, house in Wisconsin, George Fred Keck, architect; exterior, Koch residence, showing close relationship between outdoor and indoor living spaces; curved glass block stair wall to admit maximum light, maintain privacy; glass block and ventilating sash combined over a counter, with built-in lighting to help produce same effect at night, Winston Elting, architect. Photos courtesy Owens-Illinois, Pittsburgh Plate Glass.





would be considerably less than substantial walls built of the common materials, so structural supports could be lightened. It might be made in voussoir shapes, to form arched roofs without interior support.

EVOLUTION OF HOUSE DESIGN

All these potential applications of glass —and we have hardly begun to explore them—will probably be very bothersome to those of us who revere "Colonial" house design without understanding it. The reason such advances are troublesome, of course, is that to apply them logically, to make the fullest possible use of them in order to achieve the greatest practical benefits, is to produce a house design for which not even the most diligent head-scratching can conjure up an antique name. In any other field of art, even in any other branch of architecture than house design, such a criticism would be considered complimentary; but a lot of people seem to think only the faithful copyist is a good house architect. Of such a reader we might ask, "Will you provide your Colonial home with a two-holer, an unsanitary well, a wash basin on a shelf near the kitchen door, and an unlined chimney flue?"

The truth about the "spirit" of Colonial design seems quite a different thing. Of course, coming to this land from another, and being occupied for many years with its development, our forefathers built houses in their own version of the examples they had left behind, as influenced by materials available and new purposes at hand. In early American houses, both windows and the panes of glass which composed them had to be small. Glass wasn't available in any quantity, and the house was as much a fort as a dwelling. But as glass became available, as wealth increased and people ceased to fear for their lives, both the windows and panes of glass increased in size. In respect to glass, as well as in respect to all manner of technological advance, our house designers and builders have, time and again, changed their mode without even a temporary qualm. Some new thing worked better, so they used it.

Thus the understanding seeker will find that "Colonial" covers a multitude of facades: log cabin, blockhouse, saltbox, Georgian, Greek revival, and whatnot, all carefully labeled long after the technical developments which led to their establishment had been outmoded. At the climax of its development the house of classic prototype expressed a loving craftsmanship in construction and detail, a gracious way of living, a civilization based upon the expansion and development of new land. Today our way of living can be even more gracious, our insistence upon perfection in detail should be more pressing, because our civilization is consolidating upon the advances our forefathers made, and we have machines to help us progress. Our houses should reflect our times.

One means of realizing such aims is to make full use of all that machines can give us, and glass in its myriad forms

Interior partitions of patterned glass; that at left, George Fred Keck, architect, slides back into wall. Photos, Libbey-Owens-Ford.

is a machine product. If a glass wall protects health and eyesight, floods an interior with sunlight, makes possible a more direct, gracious relationship between nature and artificiality, let us employ the glass wall. Our forefathers would have, and they would have done it in such a way that the resulting house harmonized with its locale, its climate, above all with its occupants.

GLASS AND OTHER DESIGN PHASES

Proper use of glass in house design depends partly upon consideration of its potentialities in relation to site conditions, to orientation of the house, to placement of various functioning organisms (the kitchen, laundry, bath, home workshop, etc.), to organization of the spaces within the house, and to the various types of mechanical equipment. Where to use transparent glass, where translucent; where thermal or acoustical properties are important; where high reflectivity is desirable; what happens to the heating problem—all these are considerations.

It is a mistake to decide, "This is going to be a *glass* house! Whoopee!" The approach might better be: "Here's a family who want such-and-such in their house. How can we best use the materials available today? The family expects a swell garden—shall we open up that south wall? Then what happens in summer? We'd better shade the glass—best do it on the outside, so they won't have to pull shades and cut off their view when all they want to do is keep out the heat and glare. Speaking of glare, I'll omit that concrete sidewalk outside the glass wall; it would be most uncomfortable to look at through a glass wall. They'll want to be protected from neighbors—" and so on.

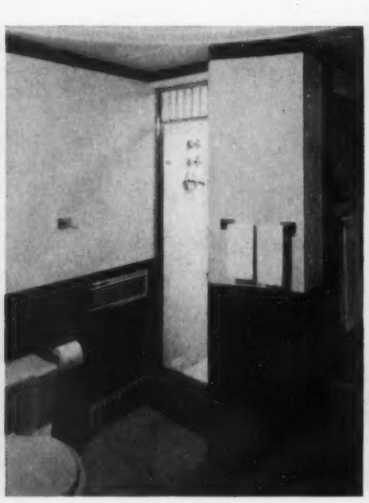
The point is that glass, albeit a most attractive material, is only one of many, each of which has its own purpose. And the heating system, the ventilating means, even the plumbing and electrical systems, may have to be radically altered if they are to function well in conjunction with glass construction. It is rather hard to install wiring in a glass wall.

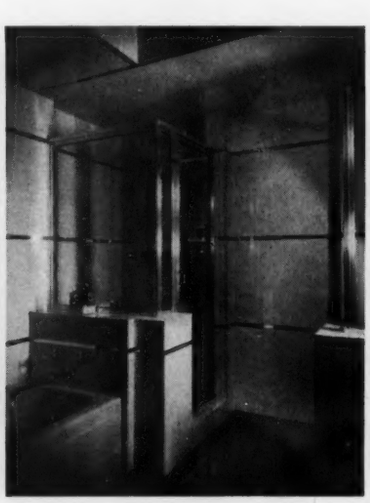
TODAY, TOMORROW, AND THE DAY AFTER

If we venture here into predictions for tomorrow, please understand that the suggestions are merely logical extensions of common glass applications. Unless it is specifically so stated, none of these suggestions is backed by a manufacturer's promise to produce.

In the field of sheet glass, the development of "tempering" processes, to make glass less subject to shattering when physical force or heat is applied, open some very interesting avenues. Suppose you want a glass wall in Junior's bedroom or playroom—Junior may run his tricyle into it and—presto!—no glass. But use one of the tempered glasses, and Junior will have to work pretty hard to destroy it. You can use tempered glass for wainscots, too, where easy cleaning and warmth are essential. Warmth? Yes; coat the back of a sheet of tempered glass with metallic

Glass in bathrooms, left to right: glass block wall for privacy, ventilating sash above; opaque sheet glass (often miscalled "structural") as an easily cleaned wall surfacing; similar walls and ceiling with inlaid strips of colored mirrored glass, shower stall plate glass in metal frame; possible prefabricated shower stall of rough plate glass, or of tempered glass. Photos, Owens-Illinois, Pittsburgh Plate Glass.





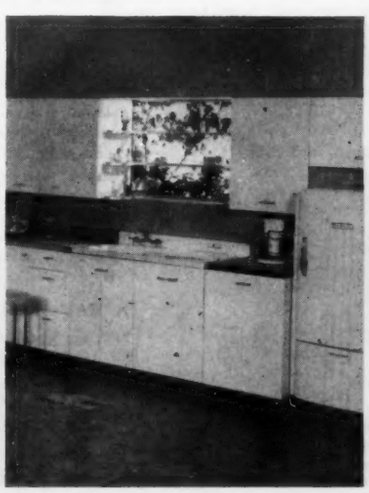
electrical resistances in strips, wire them to an electrical source, turn a switch, and the sheet becomes a heat source. The whole wainscot can be comfortably warm. Apply the same principle, and you have a hot plate for grilling sandwiches, frying eggs, etc. Or use the principle in making glass draft-deflectors for windows, and your deflector will heat incoming cold air. One manufacturer has experimented with this material, using atomized aluminum for the resistance. A wide range of surface temperatures is contemplated, from 70° to 575° F.

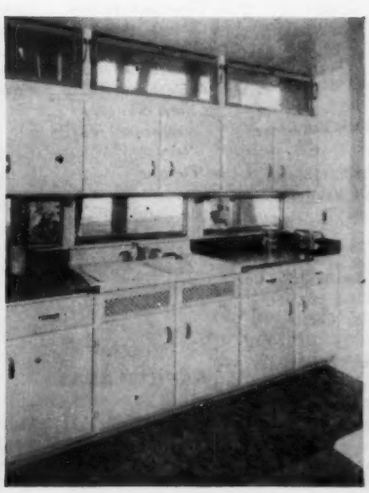
Just one other example: If glass fiber can be felted into insulating board form, it ought to be possible to make out of it a complete wall-to-ceiling panel, one with all the advantages of glass except translucency, and without its disadvantage of brittleness. (Perhaps some other material than glass might do this better, but remember we're considering glass potentialities.) Now suppose this felted board is so manufactured that its surface is refused into a solid, easily cleaned, even capable of being polished. It could be colored, printed, patterned, molded, etc. Perhaps one of the new adhesives could be employed to bind to the board a special surface finish, of wood, plastic, etc.

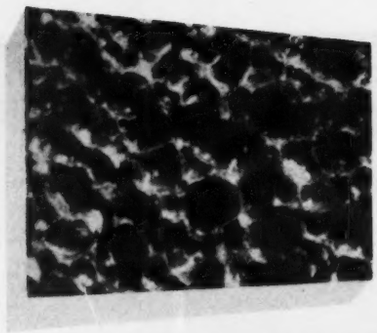
There are still a thousand and one potentialities. Some of them will turn out to be unsound, either technically or commercially; some will result in pretty atrocious domestic architecture; and some will take their place in pretty darn good houses.

Mirrors (left to right): overmantel, house in Florida, Henry Corse, architect; overmantel, Granville Keith, architect; wall composed entirely of mirrors, plate glass table top, Leo Sharps, architect. Photos, Pittsburgh Plate Glass.

Above, glass block wall continuous behind cabinets; photo, Owens-Illinois. Below, left to right: patterned glass fronts for storage spaces; "structural" glass wall-surfacing around kitchen work spaces; transom sash used above and below kitchen wall cabinets; "structural" glass surfacing and glass block walls. Photos, Libbey-Owens-Ford, Pittsburgh Plate Glass.







Properties to remember in using glass: easy cleaning, reflectivity, insulative value, transparency or translucency —and many more. Photos courtesy Libbey-Owens-Ford, Pittsburgh Plate Glass.

TYPES OF GLASS COMMERCIALLY AVAILABLE

BULLET-RESISTANT GLASS

"Armor-Lite" ..... American Window Glass Co.
Bullet-Resisting Glass.. Libbey-Owens-Ford Glass Co.
"Multiplate" ..... Pittsburgh Plate Glass Co.

CORRUGATED GLASS

"Misco" ..... Mississippi Glass Co.
Corrugated Wire Glass.. Pennsylvania Wire Glass Co.
Corrugated Wire Glass.. Sergeant Wire Glass Corp.
"M-R Corrugated Wire Glass" ..... Robertson, H. H., Co.

DECORATIVE GLASS

"Flint" & "Cathedral" Glass ..... Mississippi Glass Co.

DIFFUSING (Figured) GLASS

"Magnalite" ..... American 3-Way-Luxfer Prism Co.
"Magnalite" ..... Mississippi Glass Co.
"Magnalite" ..... Richards, J. Merrill
Many types & patterns ..... Blue Ridge Glass Corp.
Many types & patterns ..... Mississippi Glass Co.
Many types & patterns ..... Pressed Prism Plate Glass Co.
"Tapestry" ..... Pittsburgh Plate Glass Co.
Many types, plain or wire ..... Pennsylvania Wire Glass Co.
Many types, plain or wire ..... Sergeant Wire Glass Corp.

FABRICS OF GLASS

"Fiberglas" ..... Thortel Fireproof Fabrics Corp.

GLASS BLOCK

"3-Way Insulating Blocks" (skylights).. American 3-Way-Luxfer Prism Co.
"Insulux" ..... Owens-Illinois Glass Co.
"P-C" ..... Pittsburgh Corning Corp.

HEAT-ABSORBING (glare-reducing) GLASS

"Lustrablu" ..... American Window Glass Co.
"Aklo" ..... Blue Ridge Glass Corp.
Heat-Absorbing Plate Glass ..... Libbey-Owens-Ford Glass Co.
"Coolite," "Misco"..... Mississippi Glass Co.
"Type H Actinic Glass" (plain or wired) ..... Pennsylvania Wire Glass Co.
"Solex" Plate Glass.... Pittsburgh Plate Glass Co.

HEAT-RESISTANT GLASS

"Securit" ..... Blue Ridge Glass Co.
"Pyrex" ..... Corning Glass Works

INSULATION OF GLASS

"Fiberglas" ..... Owens-Corning Fiberglas Corp.
"Fiberglas" ..... U. S. Gypsum Co. (sales)
"Foamglas" ..... Pittsburgh Corning Corp.
(See also "Glass Block," "Insulating Glazing," etc.)

INSULATING GLAZING

"Lustratherm" ..... American Window Glass Co.
"Thermopane" ..... Libbey-Owens-Ford Glass Co.
"Twindow" ..... Pittsburgh Plate Glass Co.

MIRROR GLASS, MIRRORS

Clear and colored..... American Window Glass Co.
Clear and colored..... Libbey-Owens-Ford Glass Co.
Cabinet mirrors..... Columbia Metal Box Co.
Cabinet mirrors..... Hess Warming & Ventilating Co.
Cabinet mirrors..... Lawson, F. H., Co.
Cabinet mirrors..... Parker, Charles, Co.
Clear, colored, copper-backed, "structural" ..... Pittsburgh Plate Glass Co.
"Flexglas" ..... U. S. Plywood Corp.

PLATE GLASS

"Regular," "Color Clear," "Colored".... Libbey-Owens-Ford Glass Co.
"Clear," "Vista," "Heavy," "Flesh-tinted," "Blue" ..... Pittsburgh Plate Glass Co.

SAFETY GLASS

"Plexite," "Supratest" ..... American Window Glass Co.
"Hi-Test" ..... Libbey-Owens-Ford Glass Co.
"Multiplate" ..... Pittsburgh Plate Glass Co.

SHEET (Window) GLASS

"Crystal Sheet Glass," "Lustraglass," "Lustrablu," "Lustragold," "Lustrawhite" ..... American Window Glass Co.
"Clearlite" ..... Fourco Glass Co.
Window Glass ..... Libbey-Owens-Ford Glass Co.
"Pennvernon" ..... Pittsburgh Plate Glass Co.
"Robertson Flat Glass" ..... Robertson, H. H., Co.

"STRUCTURAL" GLASS

"Vitrolite" ..... Libbey-Owens-Ford Glass Co.
**"Glastone" (glass bonded to concrete)*.. Libbey-Owens-Ford Glass Co.
"Carrara" ..... Pittsburgh Plate Glass Co.

TEMPERED GLASS

"Securit" ..... Blue Ridge Glass Corp.
"Tuf-flex" Tempered Plate Glass ..... Libbey-Owens-Ford Glass Co.
"Herculite" and "Herculite Doors"... Pittsburgh Plate Glass Co.

ULTRA-VIOLET-TRANSMITTING GLASS

"Lustraglass" ..... American Window Glass Co.
"Vitaglass" ..... Mississippi Glass Co.

WIRE GLASS

Polished or patterned.. Blue Ridge Glass Corp.
Polished, patterned, corrugated ..... Mississippi Glass Co.
Polished, patterned, corrugated ..... Pennsylvania Wire Glass Co.
Patterned ..... Richards, J. Merrill
Patterned, corrugated.... Sergeant Wire Glass Corp.
"M-R Corrugated Wire Glass" ..... Robertson, H. H., Co.

X-RAY-RESISTANT GLASS

"Bar-Ray" Glass..... Bar-Ray Products, Inc.
"X-Ray-Resisting Lead Glass" ..... Kelley, O. G., & Co.
"X-Ray Lead Glass".... Pittsburgh Plate Glass Co.
"Ray-Proof Glass"..... Ray Proof Corp.

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* Manufacture suspended for duration of the war.

PLASTICS IN WARTIME

The Navy wanted a fire- and shock-resistant, non-toxic plastic which could be easily molded, had good electrical properties, for use in new ship designs. Researchers at General Electric Co. went to work on the problem; the result is a series of plastics with various shock resistances, and made of asbestos fibers bound together with certain phenolic resins. Another result was a plastic, now used for ship panel boards, made by bonding layers of glass cloth together with melamine resin in high-pressure presses.

As to melamine—the Monsanto Chemical Co. of St. Louis report they are constructing a new plant for production of this chemical. Melamine with a formaldehyde reagent has been found to have "startling" results in textile, plastics, and plywood manufacture. In plastics, it is said to produce a material characterized by excellent moldability, good resistance to high and low temperatures, limitless color range, utility as surface coating. Melamine resins, useful in preparing plywood glues and laminates, are unaffected by wood acids —an advantage over phenolics.

From Libbey-Owens-Ford Glass Co. in Toledo comes word of a new powdered resin glue, "Plaskon 810-12," said to meet the most rigid requirements for water and weather resistance. Plywood made with it is said to be usable under prolonged or constant extremes of temperature and humidity—the glue will usually outlast the wood.

"XC-17613," a cold-setting phenolic-resorcinal resin glue for wood bonding, is announced by Bakelite Corp., 300 Madison Ave., New York. It was specifically developed to meet demands for use in lamination of heavy lumber, beams, arches, and ships' timbers, and is also used for plywood glider fuselages, aircraft and marine construction. "XC-17613" is said to provide maximum water resistance.

"Ferrox" coating, based on Bakelite resins, was developed for lightweight, slip-proof deck surfacing by American Abrasive Metals Co., and should be a good postwar safety measure for cellar steps, public buildings, etc. Non-skid granular particles interspersed throughout the coating provide, under all conditions, a grip for leather or rubber soles. Each square foot of coating weighs about 2½ ounces.

Formica Insulation Co.'s color research has resulted in a complete revision of their standard colors for decorative laminated plastics. New over-all patterns and colors include wood and marble finishes.

BETTER HEAT CONTROL

Hoffman Specialty Co., 1001 York St., Indianapolis 7, Ind., claim to have modernized the old gravity hot water system with their "C-140 Comfort Package" equipment, comprised of four units—circulator, control panel, thermostat, and control valve. This automatic equipment keeps room temperature at a constant level by (1) continuously circulating water and (2) in by-passing the boiler from the rest of the system. Since only small quantities of hot water at a time are permitted to mix into the circulating system, temperature rises are gradual.

MORE NEW FLUORESCENCE

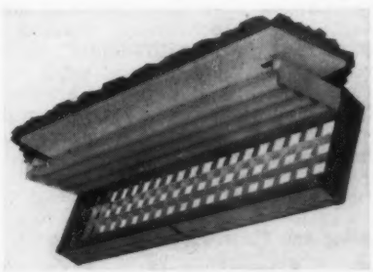
Curtis Lighting, Inc., presents a new type of industrial fluorescent unit (for 2 and 3 40-watt lamps) with exposed troffer, for factory offices and drafting rooms. Its first purpose is to illuminate areas where long continuous lines are needed over benches where precision work is to be done. Units are wired for 110-125 volts AC but can be furnished for 220-250 volts; may be with or without louvers.

The new "Eggcrate Aristolite" fluorescent luminaire for 4-40 watt lamps is a combination of half glass-diffusing and half eggcrate-shielding design for individual or continuous installation. The eggcrate louvers provide strong down-lighting and are supplemented by diffused side-lighting through glass panels. From Edwin F. Guth Co., 2615 Washington Blvd., Saint Louis 3, Mo.

Another Guth announcement concerns the "Quick-Liter" instant-starting fluorescent fixture operated on the combination "hot" and "cold" cathode principle. It operates at low and irregular voltages and under extreme temperature conditions. A lateral-ribbed reflector is designed for this fixture.

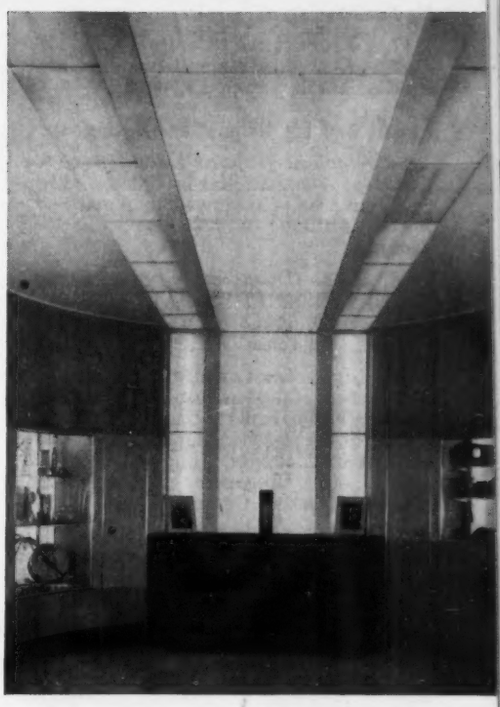
Sylvania Products, Inc., Salem, Mass., make a new "LS" type of fluorescent lamp in 96″ standard lengths. It can be operated in series on a single ballast at 100 or 200 milliamperes for industrial and commercial installations; its efficiency is as high as 65 lumens per watt. Also announced is a new 13-watt miniature lamp 21″ long and ⅝″ in diameter.

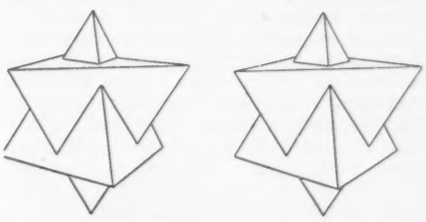
R. & W. Wiley, Inc., Dearborn and Bridge Sts., Buffalo 7, N. Y., introduce a new fluorescent lighting fixture, the "E-Z Servicer," with a hinged shield which can be easily opened by one person for cleaning or tube-changing. The fixture includes ribbed glass glare shield and louvered types and can be installed as a single ceiling fixture or in continuous runs. It should save manpower and labor cost in large industrial installations.



AREA LIGHTING

"Piped" lighting for full areas, corridors, and stair wells is now practicable with "Lumitile," a styrene shield tile for tube lighting. When welded, the flanged edges of the tile form structural members on the coffer principle. When colorless "Lumitile" is used (92% transmission), the light emission surface is increased from the circumference of a bare tube to 12 or more inches wide, without appreciable loss of lumens. Felt strips inserted between frame and tile prevent dust collection in panel coffers. Lumitile, 327 East 8th St., Cincinnati 2, Ohio.





What can be done with the "Stereograph."

THREE-DIMENSIONAL DRAWINGS

The "Pomeroy" stereograph, based on a new approach to perspective geometry, can automatically transform a conventional plan and elevation into two stereo-perspective drawings (up to 20″ by 24″) with such accuracy that they can then be projected as a single stereo-image, showing internal construction, and relationship in space, of all component parts. Original designs can thus be completely visualized and checked; no scales, calculations, or other equipment are needed. Projecting is done through an old-fashioned stereoscope, or or through modern stereo-viewing or projection apparatus. By projection in stereo an actual object may be seen and accurately gauged from many different angles; variables can also be shown as continuous "space curves," or 3-dimensional graphs. Pomeroy Stereograph, 8687 Melrose Ave., Hollywood 46, Calif.

Manufacturers' Literature

Air Conditioning

1-17. *Year-Round Comfort in Your Home (L-384)*, Airtemp Division, Chrysler Corp. (Reviewed in April.)

Airport Building Material and Equipment

1-18. *Airplane Hangar Door Hardware, Catalog A-80*, Richards-Wilcox Manufacturing Co. (Reviewed in April.)

Cement

3-28. *Atlas Duraplastic*, 8-page illustrated booklet (7¼ x 8⅝). Outline of development and uses of air-entraining cement. Universal Atlas Cement Co.

3-32. *Light from Floors Speeds War Production*, 24-page booklet. Pertinent data on value, construction, and maintenance of light-reflecting floors of white cement in factories, hangars, hospitals, offices, etc. Diagrams, photos, charts. Universal Atlas Cement Co.

Communication Systems

3-29. *Auth Hospital Signaling Systems, No. 100*, Auth Electrical Specialty Co. (Reviewed in April.)

Auditorium and Theater Equipment

22-08. *Architects' Visual Equipment Handbook*, 18-page illustrated booklet (9¼x6⅛), designed to help the architect plan for correct seating arrangement, illumination, electrical specifications, acoustics, etc., of school classrooms, conference rooms, and auditoriums—in relation to setting up projection and sound equipment. Charts, diagrams. Bell & Howell.

Concrete

3-21. *Mo-Sai, An Improved Modern Masonry Material*, Dextone Co. (Reviewed in April.)

3-35. *Flexicore Floor and Roof Slabs.* 8-page folder and detail drawings. Precast concrete slabs for roofing and flooring in industrial, commercial, and residential construction; data on prestressed steel reinforcement, span lengths, uses. Photos, "live load curve" chart. Detail drawings: wall sections; stair well; Z-bar support at header; steel header at open wall; typical duct, roof, window, electrical, and miscellaneous details; bend running across cores. Price Brothers Co.

Construction Units

3-34. *Unit Offices (BM281-A)*, 3 indexed catalogs in one booklet, on wall, ceiling, and floor units for modern offices. Each section contains construction details, sound absorption coefficients, color charts, specifications, photographs. Johns-Manville Corp.

Doors

4-23. *Bilco Doors for Special Services*, 4-page illustrated folder. Steel cellar bulkheads, waterproof sidewalk doors, sidewalk elevator doors, vault and pit doors at grade, roof scuttles or hatchways. Specifications, dimensions, details. Bilco Co.

4-19. *How to Plan Your Garage*, Crawford Door Co. (Reviewed in April.)

4-20. *Ellison Balanced Door Units*, Ellison Bronze Co., Inc. (Reviewed in April.)

4-24. *Robertson Vertical Lift Doors*, 8-page booklet. Vertical lift doors for airplane hangars, and industrial and commercial installations; made to fit any size opening; may be motorized. Construction details, photos. H. H. Robertson Co.

4-22. *Modernfold, Architects' File, 16-M, A.I.A.*, 34-page booklet. Fabric-covered, accordion-type folding doors for many uses; installations illustrated; suggested construction details; recommendations for existing construction conditions. Floor plans, detail drawings, data. New Castle Products.

Drafting Room Equipment

4-21. *Simplified Print Making (AD201)*, 20-page illustrated booklet (7 x 10), on the "Ozalid" machine process of reproducing drawings as dry-developed "white-prints" and transparent duplicates. Ozalid Products Division of General Aniline and Film Corp.

Electrical Equipment

5-10. *Disinfectaire, Catalog 544*, 8-page booklet on ultraviolet units for disinfection of air; how possible infection from air-borne bacteria is reducible by placement of units at maximum air circulation points. Types: indirect for wall mounting; indirect, suspended; direct-indirect units of both types; direct lower air and under-bed units. Data, drawings. Art Metal Co.

5-11. *War Model Busduct Distribution Systems for Light and Power (Supp. to Bulletin 65), A.I.A. File 31-C-66*, 8 pages on feeder and plug-in busducts and accessories. Sizes, drawings, prices, etc. Frank Adam Electric Co.

5-12. *Signaling Systems and Devices, A.I.A. File 31-1, Cat. 17 (January 1939 issue).* Indexed data on standard equipment for bells, buzzers, chimes, annunciators, transformers, power rectifiers; alarm systems; relays and wiring accessories; inter-phones; door openers and telephone replacement parts; apartment telephone systems and mail boxes; hospital signaling systems. Auth Electrical Specialty Co., Inc.

5-13. *Wire Ahead for Better Living (ER-44-1).* 12-page illustrated booklet on importance of providing adequate electrical wiring for postwar homes. Adequate wiring plans; wiring cost reports. National Electrical Manufacturers Association.

5-09. *Square D Digest No. 129*, Square D Co. (Reviewed in April.)

Fire Extinguishing Equipment

6-17. *Cardox Fire Extinguishing Systems*, 8-page brochure on method of putting out fires with liquid carbon dioxide piped from storage units (capacity 500 lbs. to 125 tons, mechanically refrigerated at 0° F)—particularly designed for industrial protection. Drawings, photographs, accessories. Cardox Corp.

Flooring and Floor Coverings

6-18. *A Manual on Mohawk Carpets*, Mohawk Carpet Mills, Inc. (Reviewed in April.)

Glass

7-12. *Solar Houses, An Architectural Lift in Living (SH-1)*, Libbey-Owens-Ford Glass Co.

7-20. *Don Graf's Technical Sheets on Thermopane*, 16 pages, illustrated. Data sheets on "Thermopane" transparent insulating glass unit for windows; information on heat loss reduction, warm side glass surface temperature, strength, light control, installation, service. Libbey-Owens-Ford Glass Co.

7-17. *1944 Owens-Illinois Insulux Glass Block, A.I.A. File 10-F*, 24-page booklet, illustrated. General description of insulating glass block, of functional glass block, of glass block set-in-wood, and accessory products. Designs, sizes, photographs, construction details, basic specifications, technical data. Owens-Illinois Glass Co.

Glazing Equipment

7-13. *Modern Glazing with Truscon Tite-Lite (Bulletin 558), A.I.A. File 26-B-2*, 4-page pamphlet on uses of "Tite-Lite" glazing compound for wood or steel sash. Photos, specifications. Truscon Laboratories, Inc.

Glues

7-14. *Wood Bonding with Bakelite Urea Resin Glues (No. 5849)*, Bakelite Corp. (Reviewed in April.)

7-18. *Cold-Setting Phenolic Resin Glue XC-17613 (J-487)*, 8-page booklet of technical data and handling instructions on a new resin glue for bonding medium density woods. Mixing formula, spreading, assembly time, curing time and temperature, moisture content of wood to be bonded, etc. Bakelite Corp.

7-21. *Plaskon Resin Glue*, 28-page consumer booklet. History of glue and development of modern resin types: present-day applications illustrated (prefabrication, laminated wood spans, etc.). Detail drawings. Plaskon Division, Libbey-Owens-Ford Glass Co.

Gypsum and Gypsum Products

7-19. *Guide for Use and Application of Celo-Rok Gypsum Products*, 36-page booklet on use of gypsum for interior, sheathing and exterior wallboards, lath, and plasters. Directions, specifications, construction details, tables. Celotex Corp.

7-15. *Certain-teed Gypsteel Plank 3/29*, Certain-teed Products Corp. (Reviewed in April.)

7-16. *T & N Partition Panels (1686)*, National Gypsum Co. (Reviewed in April.)

Insulation

9-23. *New Beauty in Modern Interiors (No. 90)*, Insulite Division of Minnesota & Ontario Paper Co. (Reviewed in April.)

9-24. *Heat and Sound Insulation, A.I.A. File 37-A-B-G*, 4-page folder. "Zonolite" applications in granular fill, insulating plaster and concrete, acoustical plaster; table of mix properties (by volume). Universal Zonolite Insulation Co.

12-16. *Haskelite 1d/1*, Haskelite Manufacturing Corp. (Reviewed in April.)

Kitchen Equipment

11-02. *Ebco Dishwashing Sinks, A.I.A. File 29-H-6 & 7,* 4-page illustrated brochure on dual-compartment sinks with mixing faucet and spray, and on top sinks. Roughed-in dimensions, specifications. Ebco Manufacturing Co.

Lighting

12-17. *Lighting for Offices, Drafting Rooms, Schools, Catalog 45.* 28 pages on engineering details for layout of incandescent and fluorescent lighting fixtures. Includes data on: general and specific lighting design; light output; fixtures, hangers, and other equipment; semi-direct lighting. F. W. Wakefield Brass Co.

Maintenance

13-10. *Vacuum Cleaning (Bulletin 131),* Spencer Turbine Co. (Reviewed in April.)

Paint

16-30. *Everjet Elastic Paint (774),* Barrett Division. (Reviewed in April.)

16-31. *Eagle White Lead Condensed Painting Guide (No. A171),* Eagle-Picher Lead Co. (Reviewed in April.)

Panels

16-33. *Robertson Q-Panels Speed Defense Construction,* 24-page booklet of photos and plans showing use of "Q-Panels" (insulated structural units) in war plants. H. H. Robertson Co.

Partitions

16-32. *Movable Partitions for the Duration, Catalog 42-A,* E. F. Hauserman Co. (Reviewed in April.)

16-41. *Masterwalls by Hauserman, Cat. 42, A.I.A. 28A3 and 39B,* 70 pages. Information and details on movable steel partitions and wainscot for many uses. Illustrations, engineering data, suggestions for layout, detail drawings. E. F. Hauserman Co.

16-42. *Folder-Way Partitions, A.I.A. File 19-E-61 (Catalog A-79),* 64-page catalog on a line of folding partitions, automatic electric and manually operated, top hung and floor bearing, for various types of construction. Detail drawings, suggested plans, specifications, photographs. Richards-Wilcox Manufacturing Co.

Piping

16-34. *Orangeburg Fibre Pipe, Catalog 303,* Fibre Conduit Co. (Reviewed in April.)

16-35. *If It's Piping Contact Flori,* Flori Pipe Co. (Reviewed in April.)

Plastics

16-39. *Cellulosic Thermoplastics (500-29),* 20 pages. Engineering discussion and data on results of dimensional stability tests on cellulosic plastics at high temperatures and humidities. Color sketches, photographs, tables, explanation of test conditions. Hercules Powder Co.

16-40. *Kimpreg New Plastic Surfacing Material,* 16-page illustrated booklet on properties and advantages of "Kimpreg," a new alloy-like material of resin-impregnated papers, designed specifically for application to hardwood to form hard, insoluble surfacing. Kimberly-Clark Corp.

Plumbing

16-44. *Wall Hung Closet Drainage Fittings (Form 45-21).* 4-page folder on fittings for wall-hung closet bowls with a special adjustable feature permitting placement at any point in a horizontal waste line. J. A. Zurn Mfg. Co.

Plywood

16-36. *Super-Harborite,* Harbor Plywood Corp. (Reviewed in April.)

Protective Coatings

16-29. *Amercoat No. 33 Plastic Coating,* American Pipe and Construction Co. (Reviewed in April.)

16-43. *Carbosota Makes Lumber Last Longer (770),* 6-page illustrated folder. Advantages of using "Carbosota"—a pure coal-tar creosote oil—to prevent wood decay and insect attack, to retard shrinking, swelling, and checking of lumber. Application methods. Barrett Division.

16-38. *Triple-A Naphthenate Preservatives (381),* Quigley Co., Inc. (Reviewed in April.)

Roofing

18-04. *Reference Manual for Architects and Engineers,* Barrett Division. (Reviewed in April.)

18-07. *Roofs, Functional Designs for 194X, A.I.A. File 12B-1.* Looseleaf folder containing advertising reprints on "American Designs and Functional Planning of Roof Areas," by Nelson, Bennett, Harris, Sharp and Reisner, Stubbins, Koch, Hornbostel, Kahn and Jacobs, Platt, Yewell, Warner. Barrett Division.

18-05. *Corrugated and Flat Transite (DS Series 300),* Johns-Manville Corp. (Reviewed in April.)

18-06. *Revere Copper for Roofing, Flashing, and Gutters,* Revere Copper and Brass, Inc. (Reviewed in April.)

Sewage Disposal

19-21. *Yeomans Expelsor Sewage Ejector, Bulletin 4402,* 12 pages, illustrated, on the "Expelsor," claimed to supersede the small centrifugal pump for small-volume sewage removal. Charts, application methods, dimensions, diagrams, specifications, data on rotary air compressors. Yeomans Bros. Co.

Sound Conditioning

19-22. *How to Eliminate Noise Demons (AC-296-942),* 14-page consumer booklet. Methods of using "Cushiontone" sound-absorbing tiles to reduce noise in commercial and industrial buildings. Photos, data. Armstrong Cork Co.

Tile

20-12. *Kalman Removable Steel Tile (Folder 284),* Kalman Steel Corp., Subsidiary of Bethlehem Steel Corp. (Reviewed in April.)

20-13. *Illustrated data sheet (11/12)* on sanitary metal tile, Sanimetal Tile Corp. (Reviewed in April.)

Ventilating

22-04. *Ventilating and Exhaust Fans, A.I.A. File 30d1,* Emerson Electric Manufacturing Co. (Reviewed in April.)

22-05. *"B" Series Attic Fans (Temporary Bulletin),* Torrington Manufacturing Co. (Reviewed in April.)

22-06. *Wing Ventilating and Duct Type Fans, Bulletin F-9,* 8 pages on "Wingfoil," fan wheel, straight line duct fan, elbow type duct fan. Illustrations of installations; capacity tables, dimensions, engineering data. L. J. Wing Manufacturing Co.

Walls and Wall Finishes

23-28. *The Gold Bond "Floating Wall" Plastering System (Form 99T),* National Gypsum Co. (Reviewed in April.)

Water Heaters

23-29. *Catalog 16, A.I.A. File 29D2,* General Fittings Co. (Reviewed in April.)

Windows

23-32. *Biltwell Superior Unit Wood Window (4741),* Carr, Adams & Collier Co. (Reviewed in April.)

23-33. *Postwar Steel Window Dimensions,* Mesker Brothers' set of simplified standard sash dimensions and required masonry openings for most types of industrial and commercial windows connected by mullions to make up long or short runs of steel sash (does not include residential windows).

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Reviews

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New Architecture and City Planning. *A Symposium edited by Paul Zucker, Philosophical Library, Inc., 15 East 40 Street, New York, N. Y., 1944. 694 pp., illustrated. $10.00*

Mr. Zucker has brought together more than 50 eminent writers and experts to discuss the "new architecture and city planning." He feels that "the idea of functionalism, the truthful expression of functions through form" is not fully expressive of our society. It has been merged with "the social idea, the truthful expression of sociological conditions through form. The combination of these two ideas will create the new style."

His contributors hardly function as a "team," since architects, engineers, economists, lawyers, *et al.*, still are wary of rubbing shoulders. Consequently the quality of the essays, the completeness of each section, and the arrangement are sometimes questionable. Still, the book has been knitted into a useful whole because of its consistent emphasis on the social approach.

When confronted with a symposium, particularly a fat one, reviewers usually duck the problem either by (1) listing (or ignoring) the names they recognize or (2) concentrating on the articles that interest them. Frankly, we recognized too many of Mr. Zucker's all-star players to risk (1)—and alternative (2) seems pretty rough treatment for a ten-dollar book! The volume therefore is discussed by sections.

The first two deal specifically with architectural problems and it is to the credit of writers and editor alike that the questions of social planning intrude themselves constantly. The broader outlook which must be maintained to produce socially desirable buildings in the modern spirit is reiterated in articles on the private house, schools, community buildings, etc. Even the design of ocean liners is considered (to remind us of more peaceful days). Materials are discussed adequately, with the proper degree of skepticism toward fabulous postwar techniques. No far-reaching changes are predicted for the immediate future although the four articles relating to prefabrication indicate some exciting directions being taken by researchers.

The discussions grouped under Housing are particularly useful because the editor chose to have his contributors write on specific problems of current interest rather than attempt to solve the so-called broad issues. This made possible treatment of subjects which too often rate little attention: rural housing, inter-racial problems, progressive replacement of low-cost houses, and the advantages of multiple dwellings. The problem of war housing and the changing character of the real estate investment are analyzed with insight. In addition there is an explanatory statement on those organizations in the field of city and regional planning which deal with housing. This probably would have been better placed in the following section: City and Regional Planning.

The varying quality of these articles, and the range, are indicative of the many levels of the subject. Transportation (including highways, railroads, inland waterways, and air traffic) public health and utilities, landscaping and national parks are mentioned, of course. The growing political, administrative and sociological forces receive attention. The essays on civic art and the human scale in planning, though concerned with the physical, reflect the vein of the entire volume. They perceive city and regional planning as the "crystallization of a living cultural situation" and not merely as a technical process.

The lively disagreement about Monumentality is one of the special features of the collection. There is such variance of opinion about this topic generally

(Continued on page 117)

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Reviews

(Continued from page 114)

t it is no surprise to find five di-rse articles disagreeing even as to finition. It is unfortunate that there s no representative to argue fully the e against; one of the articles does some *cons* but disposes of them stily. This is an issue related to the esent ferment in architectural and nning philosophy. Discussion of a re questioning nature is necessary if needed consensus of opinion is to achieved.

a volume intended for both lay and ofessional readers of assorted inter-s, the articles on education should be most important. This section is al because it appears last and the ader's interest presumably has been ed by the preceding selections. At s point, answers are needed on some ndamental points. The would-be nner (whether economist, architect, ministrator, or what-have-you) wants know what training he will need and ere he can get it. The now enlight-ed citizen requires concrete informa-n about his role. The entire problem public relations and of selling plan-g to the community begs mention.

stead, the section is apparently con-rned primarily with the development technicians and techniques. The ar-les seem superficial, even oblivious to e progress made in many educational titutions which recognize the plan-g process as a collective expression the abilities of varied professionals. e undue stress on the technical, the y, and the physical appear intention-y self-limiting and out of keeping h the spirit of the compendium.

cker and his associates have created liminutive up-to-date encyclopedia in ield which is receiving increasing at-tion. A periodical symposium of this e would have utility. Perhaps of eater use would be a volume of fewer more comprehensive articles. It is o to be hoped that *The New Archi-ture and City Planning* will be re-nted in a cheaper edition so that it serve the educational role for which was intended.

RITA DAVIDSON AND WILLIAM SMULL

YOND THE "INTERNATIONAL"
chitecture in the Netherlands, by Paul omberg. *Published by Netherlands formation Bureau, 10 Rockefeller za, New York 20, N. Y. 1944. 96 illustrated.*

e Netherlands Information Bureau published a series of booklets upon erent facets of life and culture in r kingdom. This, No. 12 of the series, tself a handsome though small vol-e, amply illustrated, well composed, ly printed. Paul Bromberg, who has

(Continued on page 118)

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Reviews

(Continued from page 117)

practiced in the U. S. A. for some years, has obviously spent much time and thought in gathering illustrative material and preparing the text. He acknowledges the assistance of Elizabeth Mock of the Museum of Modern Art in preparing copy, but the viewpoint is personal, consistently that of a man glad of the chance to explain the land of his origin.

His enthusiasm makes itself felt rather by what he carefully neglects to say than by any literary extravagance—a sobriety, a capacity for understatement, which he says is characteristic of the Dutch and has strongly affected their cultural development. My own few contacts with Netherlanders (an immense man met during a vacation in the Massachusetts Berkshires, a spare blond businessman in his country's military service, a few whose callings were artistic) tend to confirm Bromberg's statements, out of which one gets a picture of a most practical, industrious people, pleasant, cultured, and fully capable of appreciating the advantages of progressive contemporary design.

Nor, apparently, do they befog with unduly mawkish sentiment such issues as slum conditions raise. At the same time they realize that sentiment and friendliness have their due place, that esthetic considerations may at times outweigh the practical.

Perhaps out of such bases comes the great wealth of good contemporary architecture with which the booklet is illustrated. There is a certain historical sequence in the selection of illustrations in that, in the first portion on architecture in general, the first photograph shows the Gothic Cathedral at Utrecht, later ones Tholens' St. Augustine's Church and Boeyinga's Dutch Reformed Church in Haarlem. But the emphasis is overwhelmingly on contemporary work, and the pages are quite logically organized into sections on houses, housing, public buildings, schools, city planning, etc.

It is curious that such a logical presentation should be published without an index. Surely one would have helped the reader find pictures of the work of Duiker, Oud, Wiebenga, Staal, van Tijen, and the many others included. There is a short, interesting appendix on the housing policy of The Netherlands plus facts and figures on the Dutch housing program.

Just a short quotation: "The cannibal hangs all his possessions on his body, and it is the debased taste which takes pleasure in an (architectural) interior crowded with meaningless gimcracks. . . . At a higher cultural level comes a consciousness of form in space and an appreciation of clean, straightforward design in which applied ornament is replaced by precise and meaningful shapes, imaginative color, and the inherent quality of materials sensitively and appropriately used." And again: "But insistence on the special attributes of the International Style . . . no longer seem inevitable in Modern architecture."

Perhaps, before the Nazi invasion, at least some Netherlanders had beaten us Americans to a satisfactory architectural solution for this era of machines.

F. G. L.

Periodicals

Reviewed by Maude Kemper Riley

ARCHITECTURAL DESIGN AND CONSTRUCTION.
26 Bloomsbury Way, London W.C.I. England
January 1945

Calling the problem of Housing an alarming national situation, the editors of this Journal are still driving to disentangle postwar building plans from political and technical stalemate. Accusing that education itself, in lower schools, is due an overhauling, architects agree that modern design and flexibility in school buildings will bring much-needed flexibility into schoolteaching. Light, it seems, needs shedding in the case of each.

As examples of open plan, C. G. Stillman presents interior and exterior

(Continued on page 120)

HUSKY WAR BABY

The Von Duprin devices born of the war are plenty tough! Ever since war took away the fine metals, these Victory model Von Duprins of sturdy malleable iron have taken punishment at the busy exits of schools, war plants, hospitals.

On many a door they have been operated almost constantly, twenty-four hours a day, for more than three years.

One of these days the post-war Von Duprins, brilliant in drop-forged bronze and brass, will be available. But in the meantime it is well to remember the superb job that the unpretentious, plain black Victory model devices have done.

They have shown themselves to be thoroughly reliable, abundantly strong . . . truly husky war babies . . . and we are proud indeed to call them Von Duprins.

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Was the roof of the "airplane-age" here in "horse-and-buggy" days?

WHO would ever have dreamed that the same roofing materials that protected buildings against the elements back in the "horse-and-buggy" days would be the self-same ones that top modern airport buildings of today and tomorrow! These present-day structures, embodying all the improvements that science and invention have discovered, have roofs constructed of coal tar pitch and tarred felt, because those materials are so good that none better have been developed in this "discovery-rich" age.

Koppers Old Style Pitch and Approved Tarred Felt served with such satisfaction for so many years, that architects and builders still find them most desirable in designing future structures.—Koppers Company, Inc., Tar and Chemical Division, Pittsburgh 19, Pennsylvania.

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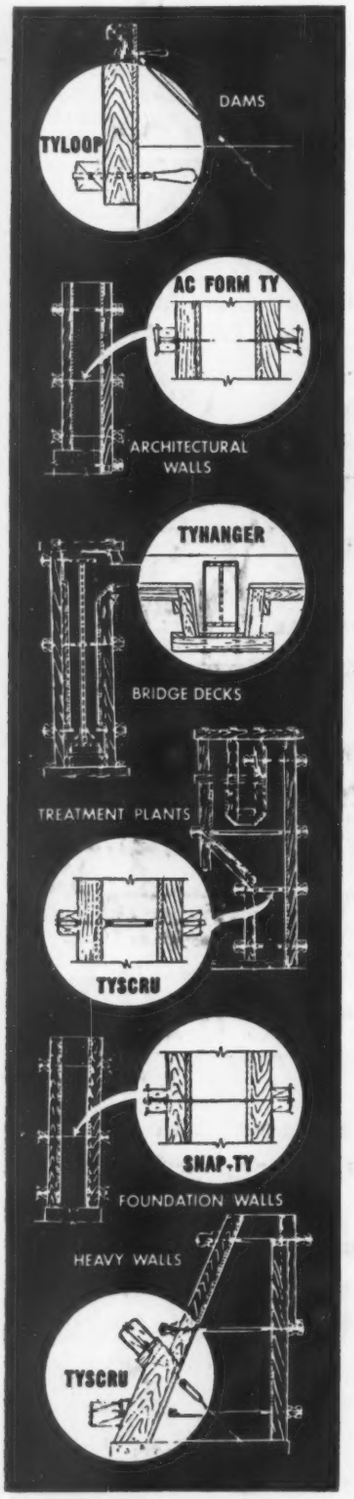

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Reviews

(Continued from page 118)

photographs and plans of the Eriksdal School in Stockholm (2,000 pupils) and the prize-winning Northern High School for Girls, both designed by Nils Ahrbom and Helge Zimdahl; the Fredhall elementary school, Southern Communal School and Bromma High School, also in Stockholm, designed by Paul Hedqvist.

Article No. 7 in the "Practical Planning of Estates" series by Stanley Gale deals with Principles of Layout Design. It is perhaps understandable that the Englishman advocates that existing contours of land be incorporated in the design for a village—thus avoiding large excavations or levelings.

The report made by Prof. Sir Patrick Abercrombie, who was commissioned by the Standing Conference on London Regional Planning to make a "Plan for Greater London" (outside the City proper), is here summarized. The public is encouraged to discuss his recommendations before acceptance by the Minister of Town and Country Planning. Londoners must speak their piece now—or forever after hold it.

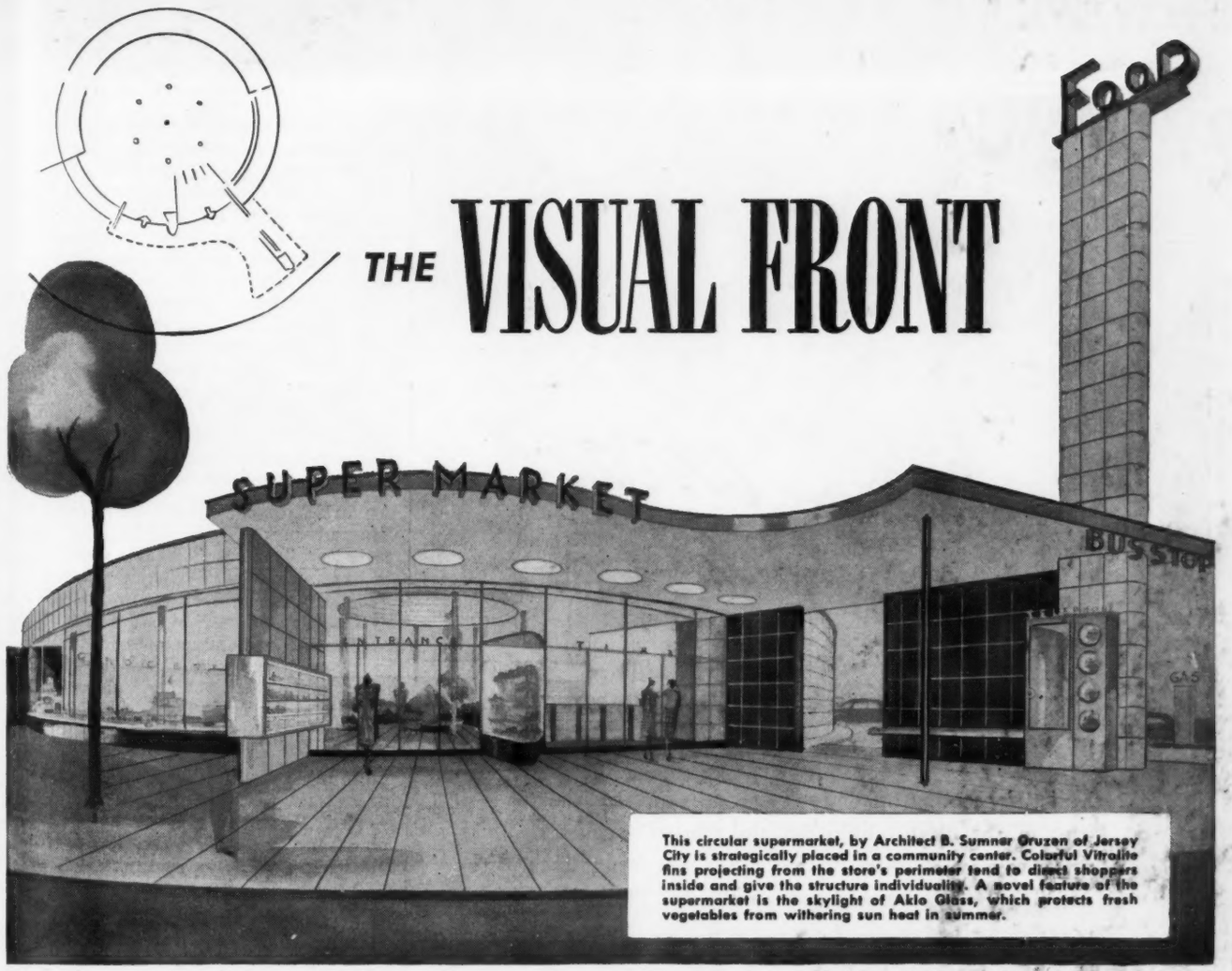
THE ARCHITECTS' JOURNAL.
Forty-five The Avenue, Cheam, Surrey, England
February 8, 1945

The editors discuss the baffling legislation contained in the Town and Country Planning Bill, newly adopted in "an intensely political passage" through Parliament. It is stated that any urban plan must be worked out in three dimensions, if not in four—indicating that planners feel the need of collaboration with architects. This sounds well and good. What bothers the general public are the contradictory proposals for compensation to property holders—the same old stumbling block to all city planning. An attempt will be made to keep historical buildings intact and this will require some adept hedge-hopping by the planners.

THE ARCHITECTURAL REVIEW.
Forty-five The Avenue, Cheam, Surrey, England
January 1945

Lewis Mumford, in a lengthy "Article on the Future of London", while admiring Professor Abercrombie's Plan for Greater London, bids for decentralization. He calls the L.C.C. decision to "retain the old structure of London, where discernible," a major one since it involves also the decision to retain the existing population for the county at large. The whole plan of reconstruction depends upon this assumption; in fact, he says, it falls by it. Mumford wishes to produce a more livable environment by limiting the growth of big cities. That large cities create an environment unfavorable to biological impulse, is the burden of his argument.

(Continued on page 122)



THE VISUAL FRONT

This circular supermarket, by Architect B. Sumner Gruzen of Jersey City is strategically placed in a community center. Colorful Vitrolite fins projecting from the store's perimeter tend to direct shoppers inside and give the structure individuality. A novel feature of the supermarket is the skylight of Aklo Glass, which protects fresh vegetables from withering sun heat in summer.

Architect, B. Sumner Gruzen, Jersey City, N. J.

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Reviews

(Continued from page 120)

Urban birth rates decline alarmingly, he declares, as diversions and transportation strains complicate life in every way and kill the "sense of process." He makes one other point: that congestion is no longer a necessary condition for communication and cooperation. The smallest village is now in closest world communication. Otherwise, Mumford uses up eight full pages without offering any plan, other than the moving out of families; any argument, other than the biological one, against the Abercrombie solution of London's building problem. Constructive thought, in time to aid reconstruction, would be of more worth at this time.

An article out of Russia concerns the life and work of the 18th century architect, Vassily Bazhenov. His most interesting work was the summer palace of Tsaritsin near Moscow—commissioned by Tsaritsa Catherine but pulled down by the fickle empress after it was begun, leaving only traces of the original grand scale project. The palace is neo-Gothic, a revival of 17th century Russian Vernacular, employing zigzag and star motifs, pilasters, columns, and cornices in a colorful combination of brick and stone, pointed arches, and Gothic shafts. Bazhenov made grand baroque plans for rebuilding the Kremlin but his designs were realized in models only.

INTERIORS.
11 East 44th St., New York, N. Y.
February 1945

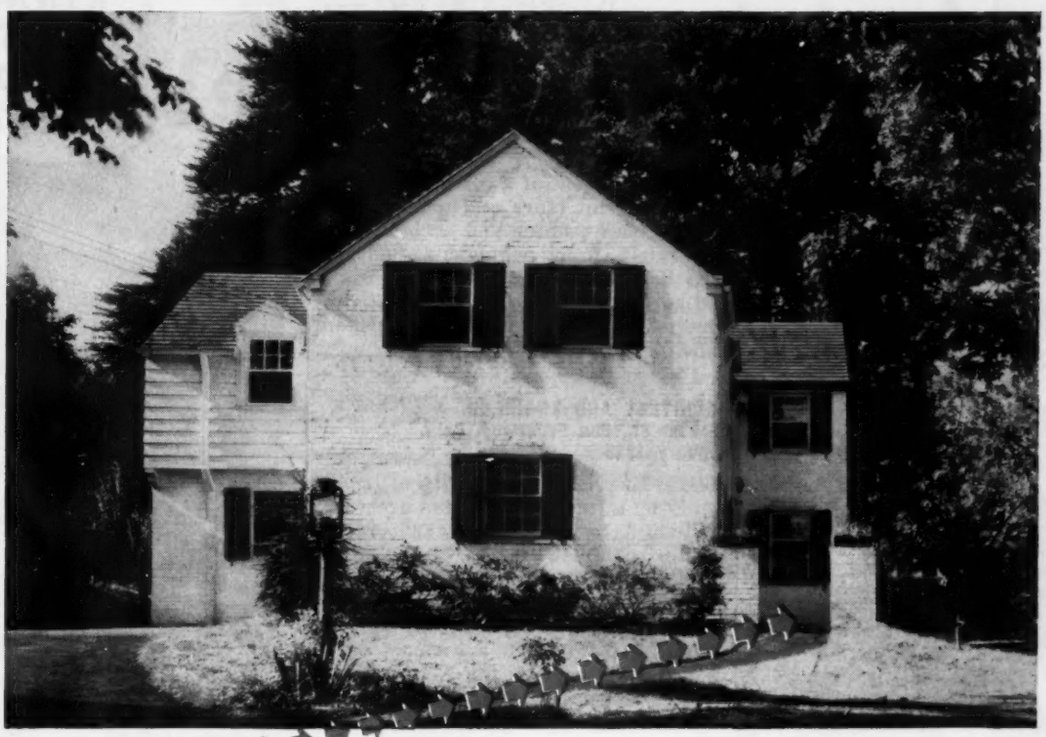
The stolid Dutchman's utilitarian sense has proven fertile soil for the growth of modernism in public buildings, schools, and interiors. Sunlight being precious on the Zuyder Zee, glass and light wall finishes are popular. Short article illustrated with photos of six Dutch interiors by Paul Bromberg.

Warren Wetmore's Grand Central Station in New York City, completed in 1913, is in process of having its ceiling decoration re-done. The 6,400 sq. yds. of celestial blue with constellations and zodiac signs of gold, covering the barrel vault ceiling of the 275′ by 125′ Grand Concourse, is getting a going-over with asbestos and fresh paint. An acre of scaffolding swings 154 ft. above the heads of the 2,000,000 commuters and travelers who pass beneath every 24 hours. With the exception of the removal of some ornate mouldings, the redecoration will come out the same—even to having the East to the West—as the stars were initially installed.

MAGAZINE OF ART.
22 East 60th St., New York, N. Y.
February 1945

"The Requirements for a Mural Art" are gracefully stated by the French artist, Amedée Ozenfant. Having seen French artists caught unprepared to do a genuinely good job for the Paris World's Fair of 1937, he warns of a

(Continued on page 124)



TIME Subscriber 12-75-AHH08-238—WILLIAM C. OTTER owns this house in Chestnut Hill. It has been selected by the editors of Architectural Forum as one of the recently constructed U. S. homes most likely to influence new trends.

Architect: J. Linerd Conarroe

Photo: C. V. D. Hubbard

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Reviews

(Continued from page 122)

similar condition coming about in post-war America. Saying that the minimum requirements of all good mural painting have been lost sight of since the century began, Ozenfant states seven basic "musts." He suggests also the establishment of a compulsory initiation to architecture and mural painting for both painter and architect: "a few fairly drastic public regulations such as the ones by which physicians and surgeons are governed" . . . to prevent painters from murdering splendid halls.

ARCHITECT AND ENGINEER.
68 Post St., San Francisco, Calif.
January 1945

Mexico City is seen as a city of opportunity by a former California architect, William Arthur Newman, who has lived in Mexico for two years. To architect Mario Pani (Ecole des Beaux Arts), publisher of *Arquitectura*, he gives credit for the erection on small plots of modern and luxurious apartment buildings in this capital city. Nine photographs of Pani's designs bear out his theme that prosperity has come to the construction industry—below the border.

SHELTER, HEALTH, EMOTION

Reviews by Margaret Greenough King

Design of Dwellings: *Report of the Design of Dwellings Subcommittee of the Central Housing Advisory Committee, appointed by the Minister of Health; and Report of a study group of the Ministry of Town and Country Planning on Site Planning and Layout in Relation to Housing. Issued by the Ministry of Health and published by H. M. Stationery Office, York House, Kingsway, London, W. C. 2, 1944.*

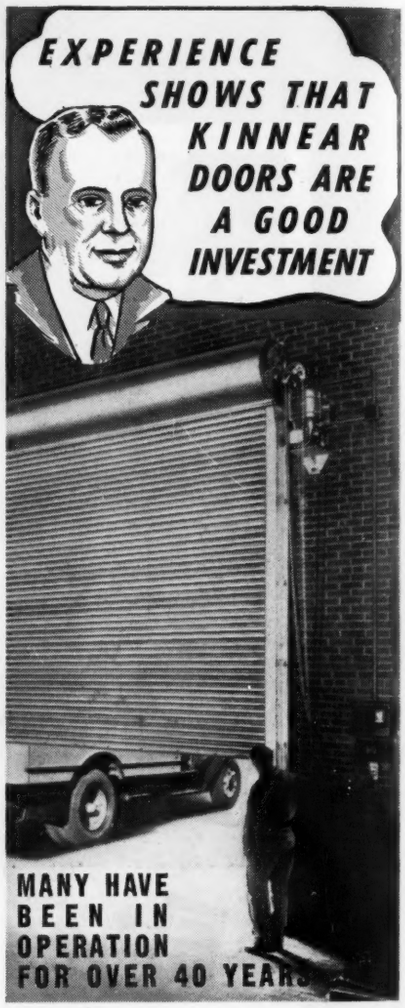
The report, "Design of Dwellings," traces inter-war developments, changes of habits of living in that period, the need for women to serve on housing committees; discusses types of dwellings for low income tenants, standards for floor space, room heights, outbuildings, pavements and paths, heating (one notable point being that central heating is not considered feasible for low cost housing), sanitation, storage, arrangement of utilities, light, air, etc.

There is a special section devoted to the raising of standards for rural housing and reviews of features desirable and undesirable of terraced houses, flats, and maisonettes.

Special aspects of housing concerning accommodations for the steadily growing percentage of old people, for single people, for "difficult" tenants, and a brief resumé of construction standards, equipment, and fittings complete this report.

"Site Planning and Layout" covers the

(Continued on page 126)



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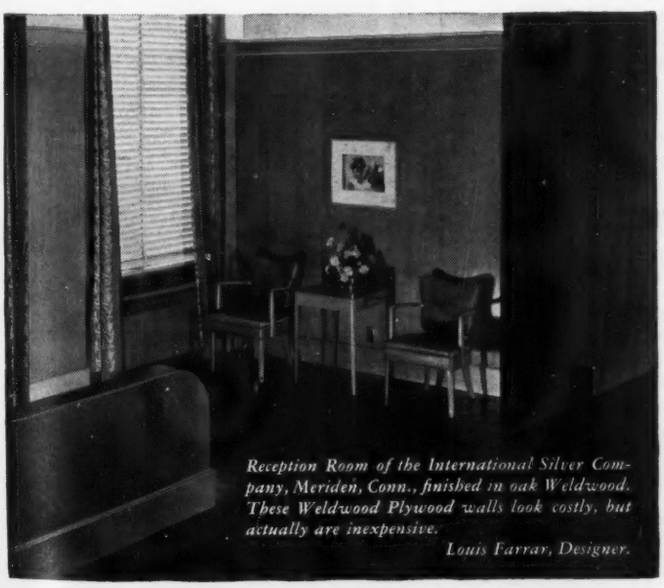

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Louis Farrar, Designer.

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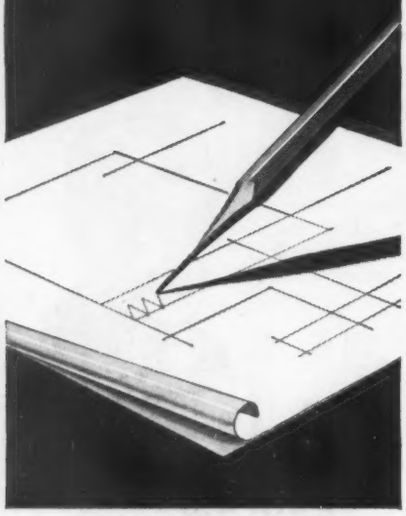

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Reviews

(Continued from page 124)

interrelation of home and neighborhood and suggests standards for placement of houses, roads, and parking and planting.

Health Centers For Greece: *Copyright 1944 by the American Friends of Greece.*

The most important aspect of the post-war reconstruction of Greece is the restoration of its people to good health, since this country more than any other has suffered a complete devitalization during the war.

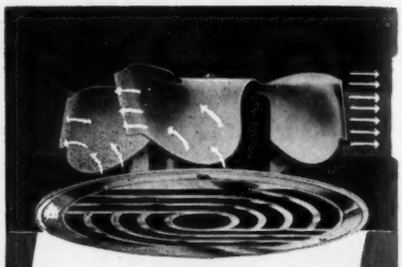
This pamphlet outlines a program for organization of the prevention and control of disease, since by now the problem of an entirely sick population has gone far beyond the number that a few large hospitals could help. An efficient public health system with small health centers in each district and a sufficient supply of doctors and nurses is urged as the only solution for the curing of a nation of ill people. Preliminary plans for such small centers have been drawn up.

The Need For a New Monumentality: *By Siegfried Giedeon. Reprinted from "New Architecture and City Planning," published by The Philosophical Library, 15 East 40 Street, New York 16, N. Y.*

Mr. Giedeon introduces his article with "Emotional training is necessary today. For whom? First of all for those who govern and administer the people," and by this statement he lands square in the center of the feverish debate on taste. As an example of the perpetrations of men who he says have developed to a high level in their thinking, but are undeveloped in emotional training, he cites the case of the Palace of the League of Nations. Le Corbusier's design, the only truly contemporary design, was not chosen, and the Palace as built reflected moral cowardice having "an almost prophetic affinity to the failure of the League itself."

Our present day monumental buildings are a result of the planning of men "still imbued with the pseudo-ideals of the eighteenth century," so that they are actually pseudo-monumental.

Mr. Giedeon feels that modern architecture must pass through three stages, two of which it has embarked upon. They are research on the "single cell," the small house; concentration on urbanism; and "most difficult and dangerous step . . . the reconquest of the monumental expression." An excellent medium for this expression is the Civic Center, since the truest monumental buildings of all ages have been created to serve a major concept of the period.



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